

COLLECTOR'S EDITION

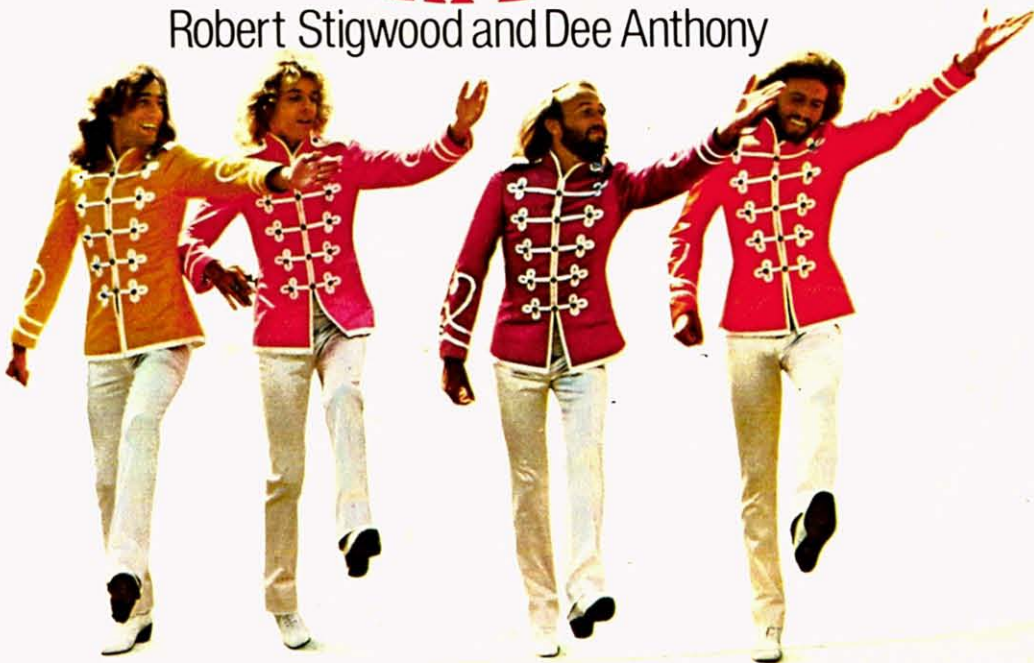


Over 100 fabulous photos! 24 pages in spectacular full color!
The inside story behind the most mindblowing movie fantasy ever filmed!

Starring Peter Frampton and The Bee Gees

THE OFFICIAL
Sgt. Pepper's
HEARTS
LONELY CLUB
DANCE
SCRAPBOOK

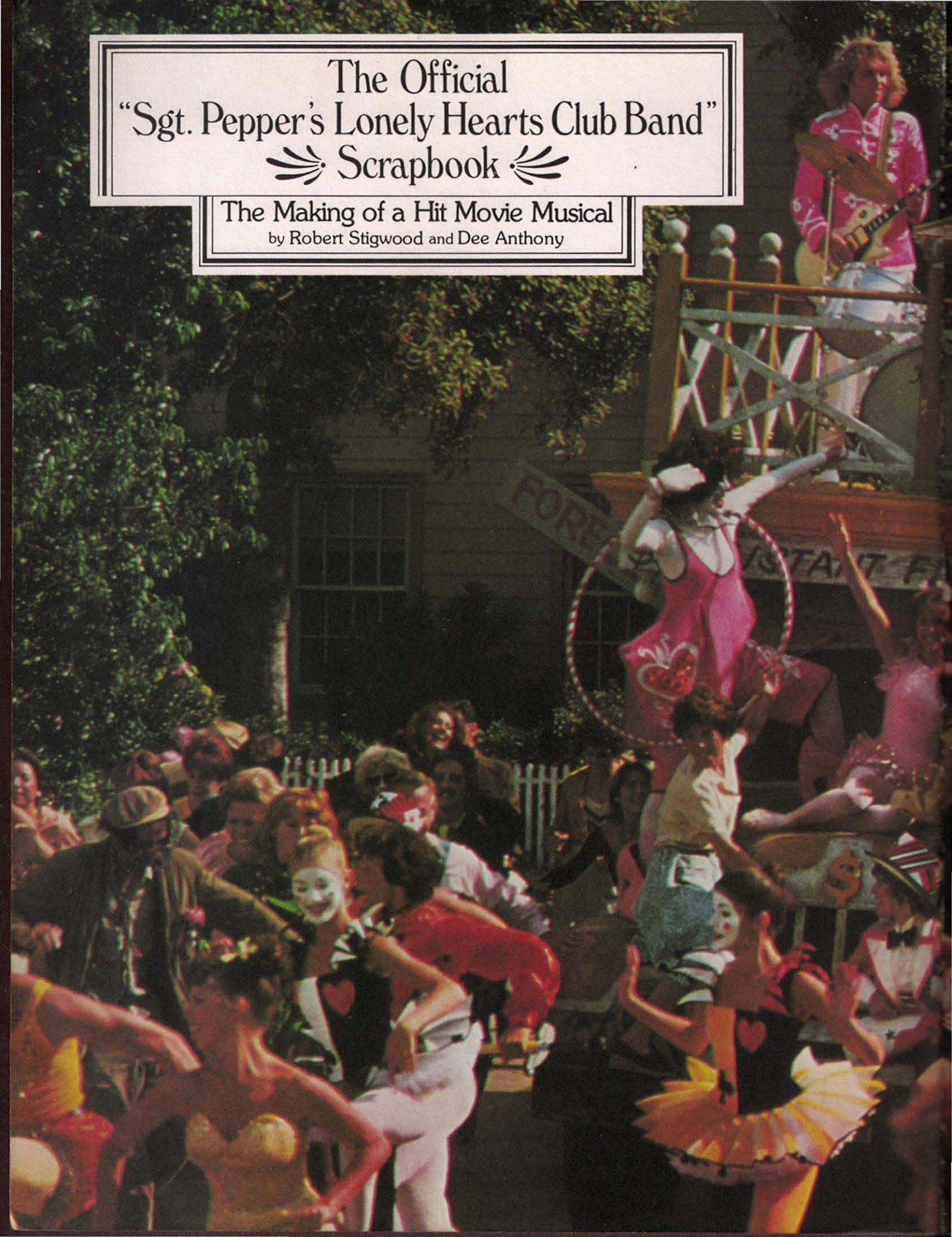
Robert Stigwood and Dee Anthony





The Official
"Sgt. Pepper's Lonely Hearts Club Band"
Scrapbook

The Making of a Hit Movie Musical
by Robert Stigwood and Dee Anthony



Sgt. Pepper's HEARTS LONELY CLUB Band



A WALLABY BOOK

PUBLISHED BY POCKET BOOKS NEW YORK

The talents, theatricality and showmanship of today's rock stars have inspired a renaissance in Hollywood of what used to be called "the great movie musical". Of these new musicals, "Sgt. Pepper's Lonely Hearts Club Band" stands out as a joyous song-filled odyssey of a hometown rock band's rise to stardom while battling a fiendish plot to eliminate all love and joy from the world. In these pages, Robert Stigwood, the film's producer, and Dee Anthony share insights and remembrances, viewing the background and production of their magical spectacular from its conception to release as one of the year's biggest movie musical hits.

All Song Lyrics Copyright © 1967 NORTHERN SONGS LIMITED, 24 Bruton Street, Mayfair, London W1X7 AH England. All rights for the United States of America, Canada, Mexico and the Philippines controlled by MACLEN MUSIC, INC. c/o ATV MUSIC CORP., 6255 Sunset Boulevard, Hollywood, California 90028.

International Copyright Secured Made in U.S.A. All Rights Reserved



POCKET BOOKS, a Simon & Schuster division of
GULF & WESTERN CORPORATION
1230 Avenue of the Americas, New York, N.Y. 10020

Copyright © 1978 by Stigwood Group Ltd.

All rights reserved, including the right to reproduce this book or portions thereof in any form whatsoever. For information address Ancillary Enterprises, 1350 Sixth Avenue, New York, N. Y. 10019.

ISBN: 0-671-79038-X

First Wallaby printing July, 1978

Trademarks registered in the United States and other countries.

Printed in the U.S.A.

Designed by AHIA

☞ "Sgt. Pepper's Lonely Hearts Club Band" ☞

Their event (The Beatles) reached its height, and in many ways its effective end, with the release of "Sgt. Pepper" on June 2nd, 1967. For months, rumors had swept the pop world that the Beatles were engaged in an historic project that would sum up, and transcend, all that had been accomplished in the previous four years . . . Tension and speculation grew. It was said that the new album had taken 700 hours to record as opposed to 12 hours for the Beatles' first: that it included astonishingly experimental techniques, huge orchestras, 100 voice choirs. Stories began to appear not only in the pop press but in the daily papers. The record, unheard, was everywhere."

—Greil Marcus, "The Beatles," The Rolling Stone Illustrated History of Rock and Roll.

Sergeant Pepper was genuinely a breakthrough; it was the first try ever at making a pop album into something more than just twelve songs bundled together at random. It was an overall concept, an attitude: we are the Lonely Hearts Club Band, everyone is, and these are our songs. It was ideas, allusions, pastiches, ironies. In other words, it was more than noise."

—Nik Cohn, "The Beatles," Rock From The Beginning.



The Landmark Album That Inspired A Generation

You look at those long lines of people at rock concerts and you wonder why you can't have the same kind of crowd for a movie. That kind of excitement. An audience that's really turned on by music but loves movies too. "Sgt. Pepper's Lonely Hearts Club Band" would set out to prove once and for all that the two can be combined to create a new, entertaining form of art.

The Beatles' album, possibly the most significant and influential album of all time, changed the course of rock music history. More than the inventive recording techniques, more than the new instrumentation and vocalization and more than the brilliant lyrics which established it as art, its impact came out of the unprecedented excitement and enthusiasm it generated. It had an audience that responded to it, related to it and embraced it. More than ten years have passed, yet we still recall the lyrics and the tunes.

The negotiations for the song rights took more than twelve months and produced a book-length file of

documents to clear the way. First attempted as a stage production (which ran on Broadway for more than six months), "Sgt. Pepper's Lonely Hearts Club Band" called for the expansiveness and imagination of a motion picture camera. As additional song titles were added, our screenwriter, Henry Edwards, synthesized the songs and a story into a zany tale of youthful innocence vs. bigtime greed, an adventure that would be told entirely in songs and film fantasy.

"We wondered if there would indeed be a new Sgt. Pepper's Lonely Hearts Club Band.

We also wondered what that new band would sound like."

—Mr. Kite in "Sgt. Pepper's Lonely Hearts Club Band"





☞ The New Lonely Hearts Club Band ☞

Peter Frampton and the Bee Gees were always our choices to play the colorful roles of the Lonely Hearts Club Band. Peter, with his warm, infectious and graceful style of rock 'n' roll, would play Billy Shears, the magical child of music in the movie and the Bee Gees as the Henderson brothers would add their own brand of humor, imagination and vocal harmony.

These four musicians from Heartland, U.S.A., leave their idyllic homeland to find fame and fortune in the smog-choked city of Los Angeles, capitol of the recording industry. Their sweet music enraptures a greedy record mogul who signs the boys and then sets out to bleed them for all they're worth. Then Peter, Barry, Robin and Maurice are entangled in an even more villainous web of greed and meanness spun by an international syndicate with the motto of "We Hate Love, We Hate Joy, We Love Money." When these baddies threaten to take over the world, the power of music saves the day.

Peter Frampton played host to the Bee Gees in Nassau in the spring of 1977 to discuss their first-ever collaboration. George Martin, whom we had engaged as the project's music director, flew in from London. Through the warm windy afternoons, the songs were rehearsed, arranged and adapted into the form of the movie soundtrack. By summer, the boys would be

closed away in a West Coast recording studio, laying down all the tracks in preparation for the filming to begin under the direction of Michael Schultz in October.

*"It was twenty years ago today that
Sergeant Pepper taught the band
to play
They've been going in and out of
style
But they're guaranteed to raise
a smile
So may I introduce to you
The act you've known for all
these years
Sergeant Pepper's Lonely Hearts
Club Band."*

*We're Sergeant Pepper's Lonely
Hearts Club Band
We hope you will enjoy the show
We're Sergeant Pepper's Lonely
Hearts Club Band
Sit back and let the evening go
Sergeant Pepper's Lonely
Sergeant Pepper's Lonely
Sergeant Pepper's Lonely Hearts
Club Band."*

... —John Lennon/Paul McCartney



Maurice Gibb, Peter Frampton, Barry Gibb and Robin Gibb are the Lonely Hearts Club Band!



The Lonely Hearts Club Band record their demo record to send to Big Deal Records.

Heartland and Its Musical Heritage

Imagine a peaceful community with no industry, litter, freeways, billboards or graffiti. In this town, no greed, corruption or vice; a place where people take pride in treating all neighbors and visitors as friends. And smile at each other. Sound too good to be true, this utopia? Well, Sergeant Pepper, who was a World War I hero, knew that there was only one thing that could make that kind of magic happen. And that was music. He told the people that as long as they guarded their musical heritage and celebrated in the joy of song, they would have everyday peace and harmony.

Heartland became the name for this town created as the real-life background for a 12 million dollar musical film production with Peter Frampton and the Bee Gees heading up what turned into an all-star cast that included George Burns, Steve Martin, Paul Nicholas, Frankie Howerd, Dianne Steinberg, Sandy Farina, Billy Preston, Alice Cooper, Donald Pleasence, Aerosmith, Earth, Wind & Fire to name just a few that joined our all-singing spectacular.

In the center of Heartland stands the Heartland City Hall, a magnificent art-deco styled edifice that also serves as the Sgt. Pepper Museum. In this building the magical instruments willed to the town by its famous citizen, the band leader, Sgt. Pepper, will stay. These instruments have the power to make dreams come true and that's why they were never to leave Heartland. Without them, the people of Heartland would find their lives filled with more misery and unhappiness than they could scarcely imagine. And then whoever had them would have the power to get what he wanted. An impish adorable old man has been given the job of guarding this treasure and he protects it with zeal because he

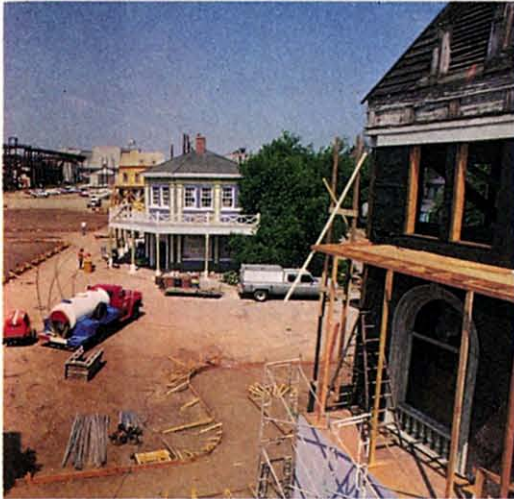
knows of the dangers. He is also the mayor, known to the townspeople as Mr. Kite. With more spark and energy than many half his age, veteran comedian George Burns seemed exactly the right choice to play the part of Mr. Kite.

"To honor Sgt. Pepper and his Lonely Hearts Club Band and their forty years of magical music-making, the town of Heartland decided to erect a Sgt. Pepper Weather Vane. It would always point the way to happiness."

—Mr. Kite in "Sgt. Pepper's Lonely Hearts Club Band."

Created first in the mind's eye of writer Edwards, this little village of Heartland began to rise on a movie backlot by the summer—complete with a magnificent city hall, giant outdoor market, parks and a bandstand, brightly colored shops and houses and stately old folks home. Brian Eatwell, a creative young production designer, was given the task of supervising and directing every detail of his plan to create a town with the assistance of over 100 construction and craft technicians, a stack of impressive drawings and renderings, and close to a million dollars. Brian had spent a good part of three years touring the U.S. and studying the many aspects of historic American architecture before he began work on the massive set that we all came to describe as being a little bit of everyone's ideal hometown.





Craftsmen bring the town of Heartland to life. The set was built at the cost of nearly one million dollars.



The original Sgt. Pepper's Lonely Hearts Club Band.



Heartland gives Sgt. Pepper and The Lonely Hearts Club Band a hero's welcome.



Sgt. Pepper and his Band continue to bring joy and music to Heartland through the 20's, 30's and the second World War.



Sgt. Pepper, now a senior citizen of Heartland, dies suddenly during the ceremonies in his honor.

Peter Frampton Comes Alive-On Screen

Peter wants the audience that sees the movie to feel the same kind of good feeling and happiness they would get at one of his concerts. Just sit back and, as the song says, let the evening go. One can go through a rough day, but go out and enjoy some good music and you're bound to come home happy.

Frampton is, by any standards, a natural born performer. When he was barely eight years old, he practiced the guitar for hours and hours. By sixteen, he had grown into a teeny-bopper's dream as the lead singer of the Herd. Later came Humble Pie's success, sessions work on other albums, four brilliant solo albums, and then it happened. At 26, Peter's incredible talent hit the music world. Riding the crest of a wave created by the enormous sales of his "Frampton Comes Alive," which sold in seemingly endless millions, he was suddenly and undeniably a superstar and one of the hottest acts in rock history.

Billboard Magazine, that business guide to the fickle world of music recording and selling, named Peter the "Rock Personality of the Year." He was dubbed "Artist of the Year" in the Rock Music Awards and in Rolling Stone Magazine's Music Poll, he again came out Number One. His most recent best-selling album, "I'm

In You", continues to shape the Frampton tradition in mixing his more lyrical qualities with the rock 'n' roll abandon followers have come to expect.

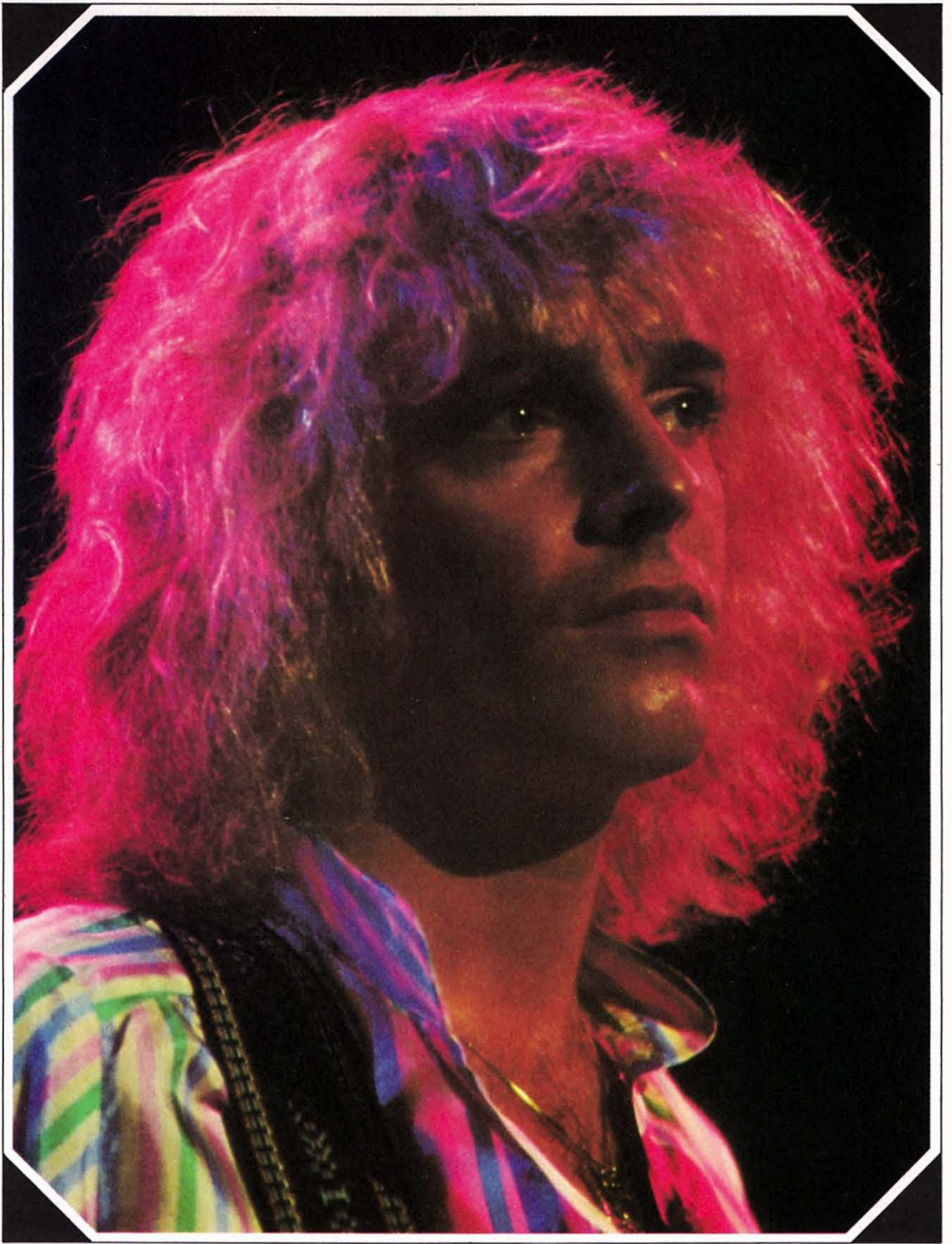
Some folks said it happened so quickly for him with that album, but they forget that success came only after ten years of hard work. A lot of Peter's roots are in the Beatles and now as Billy Shears he is able to branch out once again into a new career adventure. He had a great time playing a character that was a lot like himself—in his optimism, his love of music and his faith in people. He reaches for contact with others and in front of the camera, he always plays as if the audience was right there.

...
"I don't really want to stop the
show
But I thought you might like to
know
That the singer is going to sing
a song
And he wants you all to sing along
So may I introduce to you
The one and only Billy Shears."
...

—John Lennon/Paul McCartney

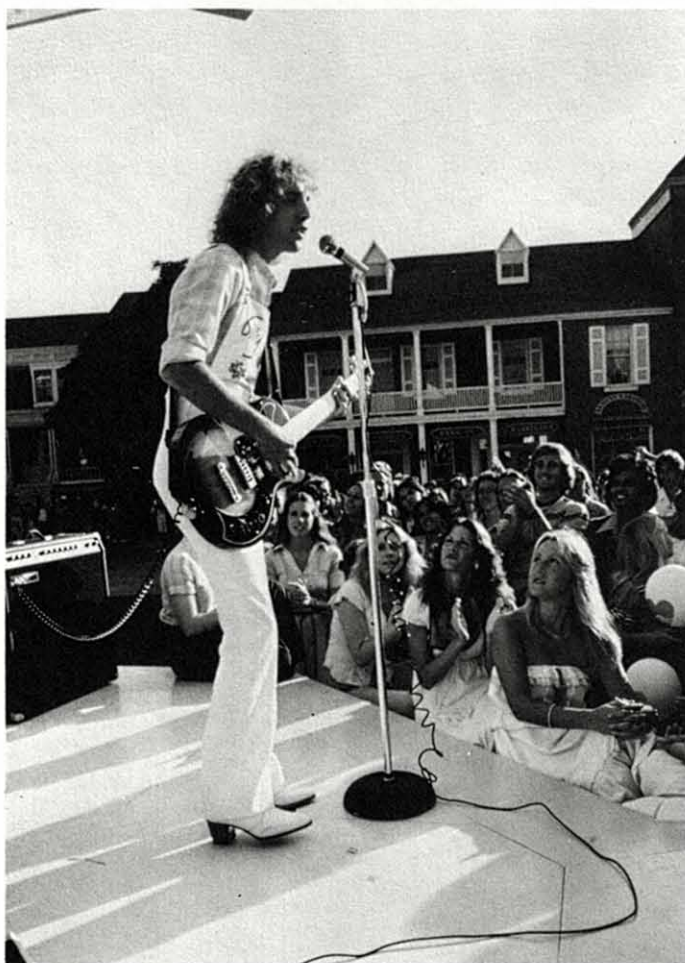
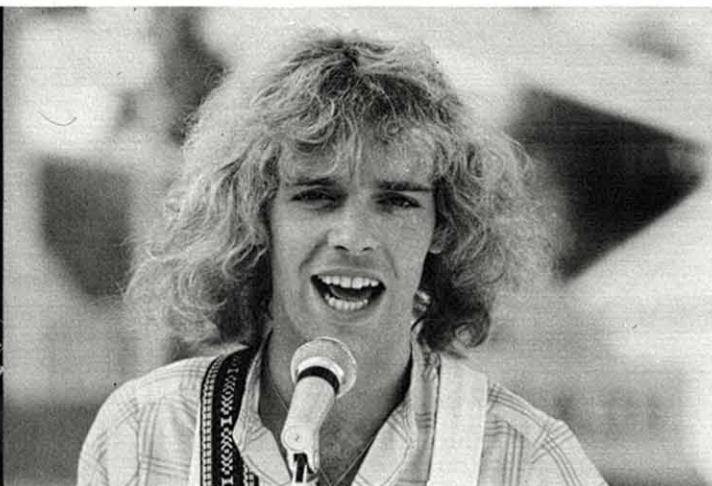


Peter Frampton, rock star, now movie star.



Peter Frampton is Billy Shears.

Peter Frampton during the filming of "Sgt. Pepper's Lonely Hearts Club Band".



➤ The Superstar Bee Gees ➤

Their songs are sometimes driving and suggestive—"Jive Talkin'" or "You Should be Dancin' ". Other tunes are more fanciful and falsetto—"Nights on Broadway" or those great songs like "Night Fever" and "Stayin' Alive" from the hit movie with John Travolta. Others are thoughtful and soul-searching, like "How Can You Mend a Broken Heart" or "How Deep Is Your Love". As new titles continually come from the trio of singer-songwriters, their music grows in style, power and maturity.

The Bee Gees—Barry, Robin and Maurice, the latter being twins—are show business brothers who found their first touch of acclaim in England more than ten years ago after immigrating from their home in Australia (they were born in England but moved with the family at an early age). Now after influencing the music world with a succession of hit songs, they are set to influence the film world—first with that dazzling score for "Saturday Night Fever", the runaway movie hit about the world of disco and a young man's coming of age, and now "Sgt. Pepper's Lonely Hearts Club Band", the all-singing screen spectacular in which they co-star with Peter Frampton.

Sometimes it seems that the Bee Gees have found some magic formula for hit songs that cannot help but succeed. Only one other musical artist, Elton John, has had the number and frequency of Number One hits the Bee Gees have enjoyed during this decade. The statistics are staggering: on top of three consecutive hits

from their "Saturday Night Fever" soundtrack—an album itself rated the largest selling movie soundtrack of all time—their single release of "How Deep Is Your Love" was the first record to run for 17 consecutive weeks in the Top 10 (and that was in the whole 20 years history of the Hot 100 charts). As dozens of other popular recording artists turn to recording their songs while the group continues to record new exciting tunes, the fantastic musical legacy of the Bee Gees expands. Not since the team of John Lennon and Paul McCartney strung hit after hit as members of the Beatles, has a singing-songwriting team found such enormous acclaim. In the recent Top Ten charts, the Brothers Gibb composed five . . . a feat never before performed by any composer in the history of music.

A special quality of the Bee Gees that became most obvious in the making of the movie was their tremendous sense of humor. They showed that despite all the demands and pressures of their profession, they loosened up right away and weren't intimidated by the moviemaking process.

...
*"It's wonderful to be here
It's certainly a thrill
You're such a lovely audience
We'd love to take you home with us.
We'd love to take you home."*

—John Lennon/Paul McCartney

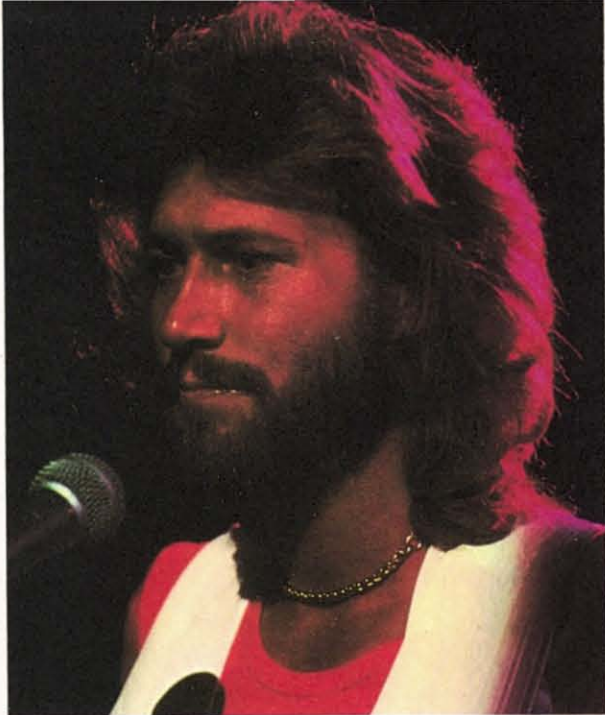
Barry Gibb

Maurice Gibb

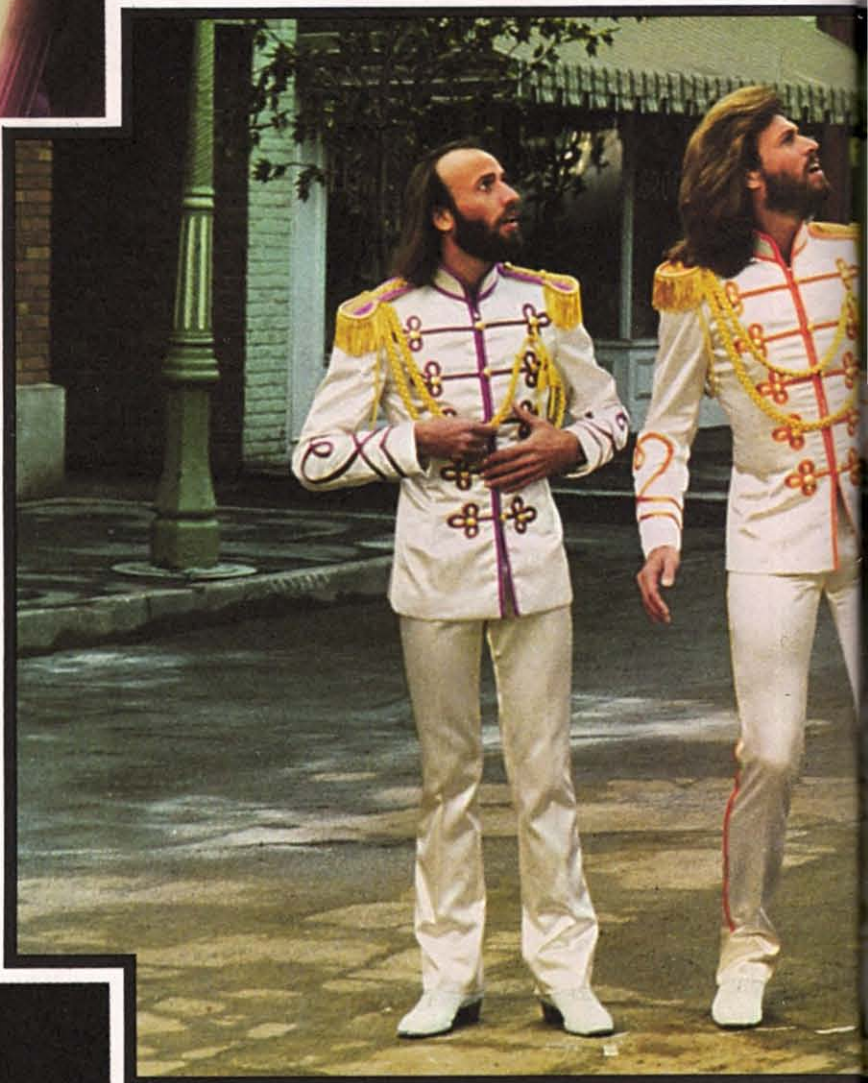
Robin Gibb







Barry Gibb



Maurice Gibb





Robin Gibb



The Bee Gees



George Burns-- Still Lively At 81

George Burns was cast as the celebrated Mr. Kite and he brings an exuberant wit and optimism to his latest screen role. Not so, he says to those who figure life starts to fade after 60. George is a comedian of classic proportions and has been a star in every entertainment medium since starting in show business at age seven. Yes, at seven, he was part of a little group called the PeeWee Quartet and they sang on the street corners.

He has starred in radio, television and night clubs for close to forty years, most of that time, playing straight man for his wife and partner, Gracie Allen. Gracie died in 1964 and left a great void in the comedian's heart, one he could only try and fill by working and getting more laughs. George won an Oscar in 1975 for his sensitive performance in "The Sunshine Boys" and recently played God in a hit comedy film with John Denver. A television special met with spectacular acclaim. He goes to his studio office every weekday to look over new scripts and offers and told us that when you work all the time, people just don't notice you're getting old since they see you all the time. They miss seeing the wrinkles.

George often tells people he has no plans to retire because there's nothing that makes him more relaxed than working on a new project. He was so optimistic about the success of "Sgt. Pepper's Lonely Hearts Club Band" as a movie that it was hard to hold him back. He dances with Peter and the Bee Gees, displaying amazing energy for 81. We even gave him a song to sing. George had said that he figured if he could play God that he could sing a Beatles tune like everyone else in the movie.

...
"And it doesn't really matter if
I'm wrong I'm right
Where I belong I'm right
Where I belong
See the people standing there who
disagree and never win
And wonder why they don't get in
my door."
...

—John Lennon/Paul McCartney



George Burns



The instruments have been stolen by **Mean Mr. Mustard**, but **Mr. Kite** put up a struggle.



Mr. Kite, the Mayor of Heartland, guards the magical musical instruments in the SGT. PEPPER museum.



Michael Schultz, George Burns, Robin Gibb relax between takes.



"I'm Fixin a Hole Where The Rain Gets In . . ."



Off To Find Stardom



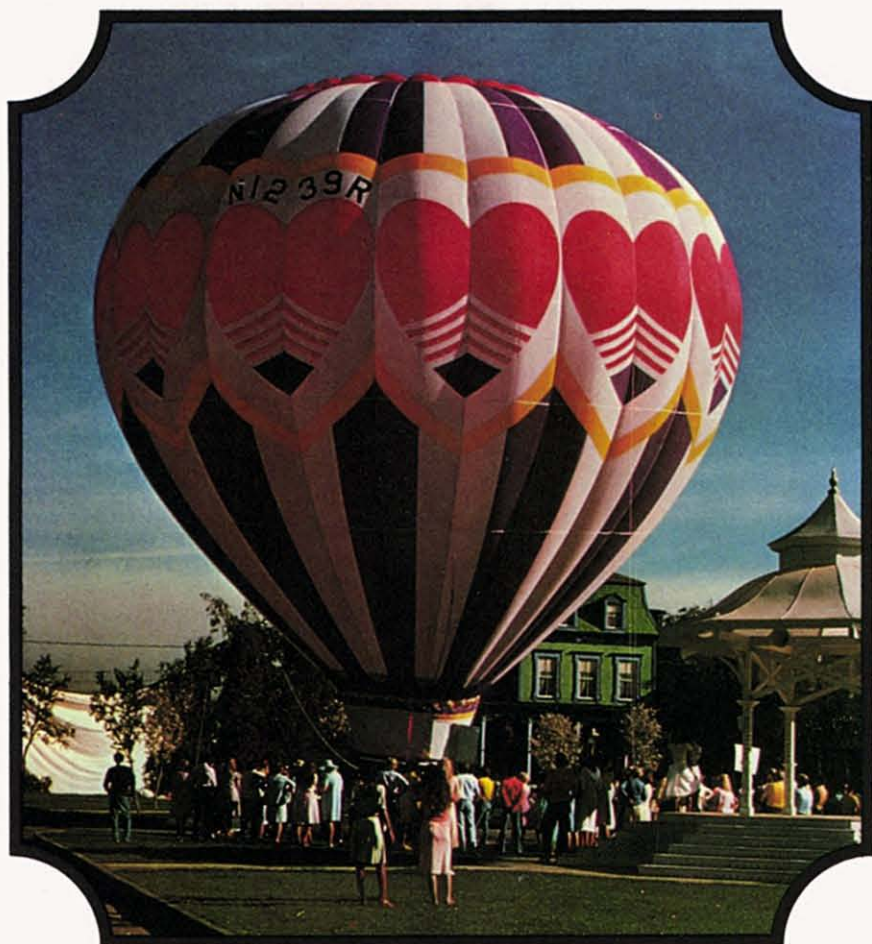
"BIG DEAL RECORDS, THE WORLD'S LARGEST,
MOST SUCCESSFUL RECORD COMPANY HAS LEARNED
THAT YOUR MUSIC IS GREAT.
WE NEED A TAPE OF YOUR SONGS! WE NEED IT
NOW!
SEND TAPE IMMEDIATELY TO OUR L.A. OFFICE.
IF WE LIKE YOUR MUSIC, WE WILL MAKE YOU
SUPERSTARS!"

—telegram from B. D. Brockhurst
to the Lonely Hearts Club Band.

When the telegram comes, Billy, Mark, Dave and Bob are astonished and so are all the Heartlanders since this has never happened to anyone from Heartland before. Naturally they rush to get the tape finished and almost as soon as they send it off, another telegram comes to tell them to plan for their trip. If Big Deal Records has its way, this band is not only going to Los Angeles but also is headed for one of the

biggest pushes in music business history.

It is a beautiful and clear day when the Lonely Hearts Club Band jumps into the giant hot-air balloon to leave their home of Heartland. Friends and family come to see them off. Girlfriends bid goodbye to their favorite singers as the balloon climbs rapidly into a rich blue sky. The amazing adventure of the Lonely Hearts Club Band has begun.



The Lonely Hearts Club Band leave Heartland in the town's own hot-air balloon.



The balloon leaves for Los Angeles.



The telegram arrives: "Your music is great."

Big Deal Records

In the high-rise offices of Big Deal Records, B. D. Brockhurst has marked the Lonely Hearts Club Band's file for "Instant Superstardom." In the background, Lucy and the Diamonds can't keep their eyes off the pictures of the band; their faces show that they too are very interested in doing business with the Lonely Hearts Club Band. But B. D. knows that the most important thing now is the Contract and getting the band to sign. Lucy and the Diamonds will help. B. D. smells money. He must get the band to sign.

*"I want you
I want you so bad
I want you so bad it's driving me
mad
It's driving me mad."*

—John Lennon/Paul McCartney

Donald Pleasence is famous for his many character portrayals and he brings his own special kind of screen presence to his role as the oily and scheming B. D. The

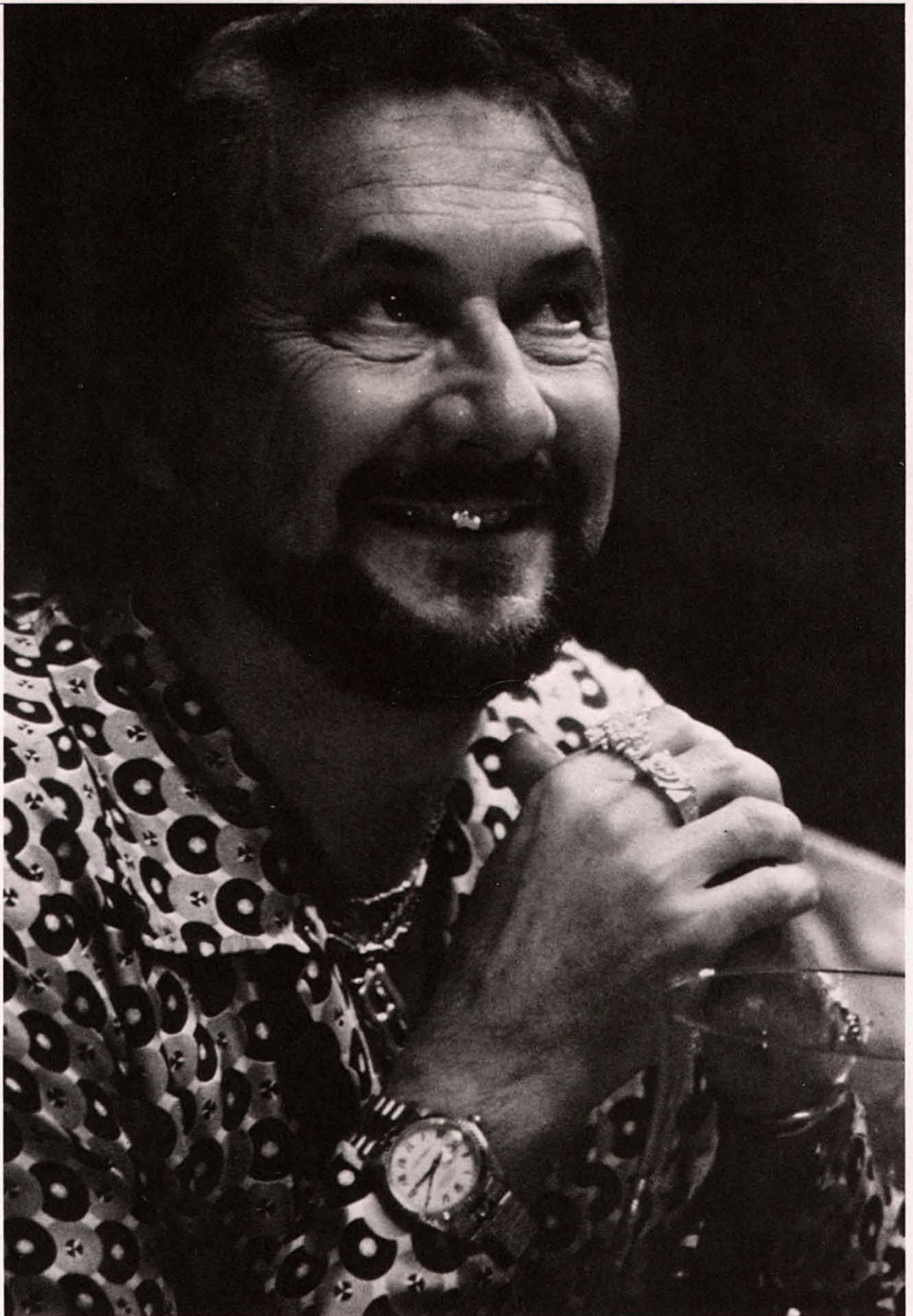
actor was born in Nottinghamshire, England in 1919 and made his first professional appearances with a repertory group in Jersey. This was followed by the popular Bristol Old Vic Company.

Pleasence was immediately successful in a series of plays at London's West End and producers and directors began to take notice of his unusual talents. His first major motion picture success came in the production of George Orwell's "1984". Pleasence—who considers the loss of almost all his hair at an early age to have been a great advantage in his character roles on stage and screen—seems to work all the time. "The Caretaker", "The Greatest Story Ever Told", "The Great Escape", "Hallelujah Trail", "Will Penny", "The Madwoman of Chaillot", "The Last Tycoon", "THX 1138", and "Hearts of the West" are just a few of the many screen appearances Pleasence has made in addition to the more recent "Telefon", "Oh, God!" and now "Sgt. Pepper's Lonely Hearts Club Band."

Sporting a tailored and monogrammed wardrobe, dripping with gold accessories, Donald Pleasence makes the perfect record mogul.



B. D. Brockhurst knows that the Band is destined for stardom.



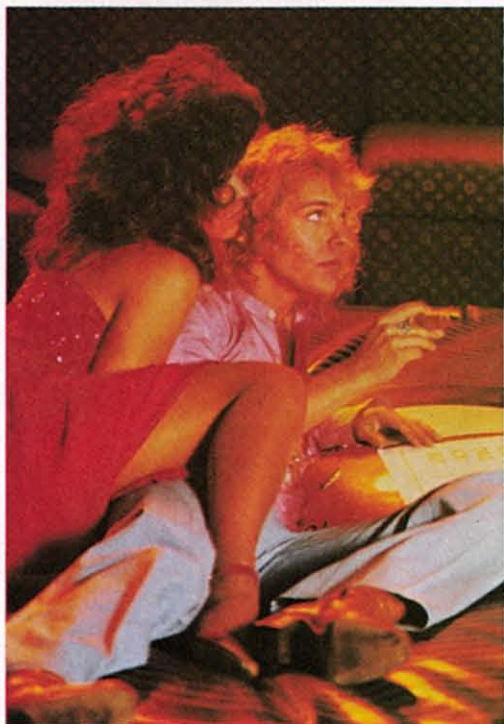
Donald Pleasence plays B. D. Brockhurst, record mogul.



Big Deal points out the pleasures of success: a mansion, a pool . . . and girls.



The band is given a lavish dinner by Big Deal: will they sign the contract?



The seductive Lucy convinces Billy to sign the contract.

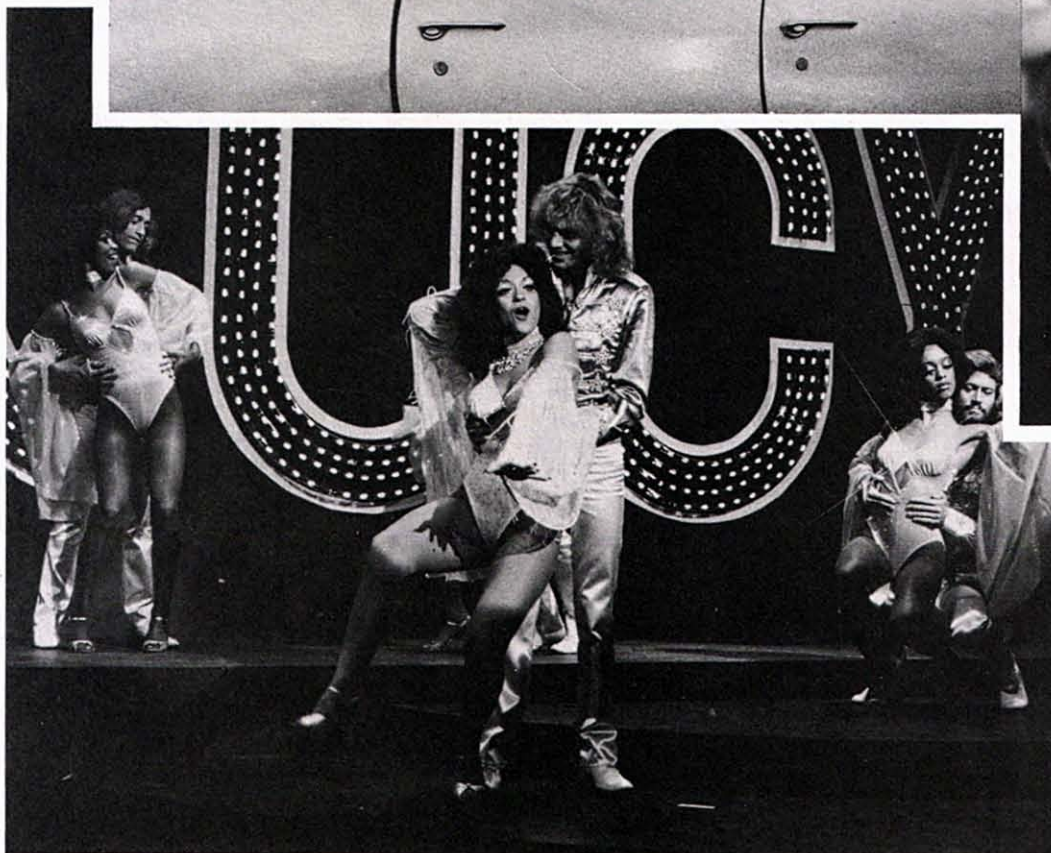
From the beginning, Lucy has her eye on Billy.



The new life style as rock stars appeals to the boys.



Billy Shears drinks the drugged champagne. Soon he too will sign the contract.



Lucy and The Diamonds go to work on The Lonely Hearts Club Band.

Mark signs the contract.



The dinner at B. D.'s mansion is a bacchanalian feast.



One by one, the band sign the contract.

Lucy

...
"Cellophane flowers of yellow and
green
Towering over your head
Look for the girl with the sun
in her eyes
And she's gone!
Lucy in the sky with diamonds.
Lucy in the sky with diamonds.
Lucy in the sky with diamonds, ah."
...

—John Lennon/Paul McCartney

How challenging it is to bring a song character to life as a flesh and blood screen personality. Lucy is a central character in the movie, a sensual and seductive catalyst that B. D. uses to his advantage in order to get the Band to sign the necessary contract. As Dianne Steinberg, who played the role, found out, the amazing thing about Lucy as her screen personality evolves, is that she is always different. One minute she may be dressed up in furs and fancy silks, and the next, she's in black leather riding through the back streets of L.A. She's a hooker, a high-fashion mannequin, a rock 'n' roll queen and a tempting but treacherous seductress.

Rare are the times when the music world is enhanced by a talented performer who can dance, act, sing, play piano and write songs, while combining these

gifts with her own natural beauty and style. Dianne Steinberg was chosen to play the part of Lucy because she is all of those things. She was born in Memphis, Tennessee and grew up in Detroit with a unique environment: Dianne's father, Luther, was a white trumpet player/jazz orchestra leader and her mother was a vocalist in his band before she became "Martha Jean the Queen", one of Detroit's top black disc jockeys. By the age of two, young Dianne was taking piano lessons, played classical compositions at five, and at fifteen, made her singing debut. She has two recent albums to her credit and like many others she views the music of the Beatles as a special part of her musical heritage.

...
"Follow her down to a bridge by
a fountain
Where rocking horse people eat
marshmallow pies
Everyone smiles as you drift
past the flowers
They grow so incredibly high.
Newspaper taxis appear on the shore
Waiting to take you away
Climb in the back with your head
in the clouds
And you're gone."
...

—John Lennon/Paul McCartney



Lucy is played by Dianne Steinberg.



Lucy, a rock queen seductress, is part of B.D.'s scheme to control The Lonely Hearts Club Band.



"Lucy In The Sky With Diamonds" . . . a rock 'n' roll billboard high above Sunset Strip comes to life.



Paul Nicholas is Dougie.



Paul Nicholas Is Dougie



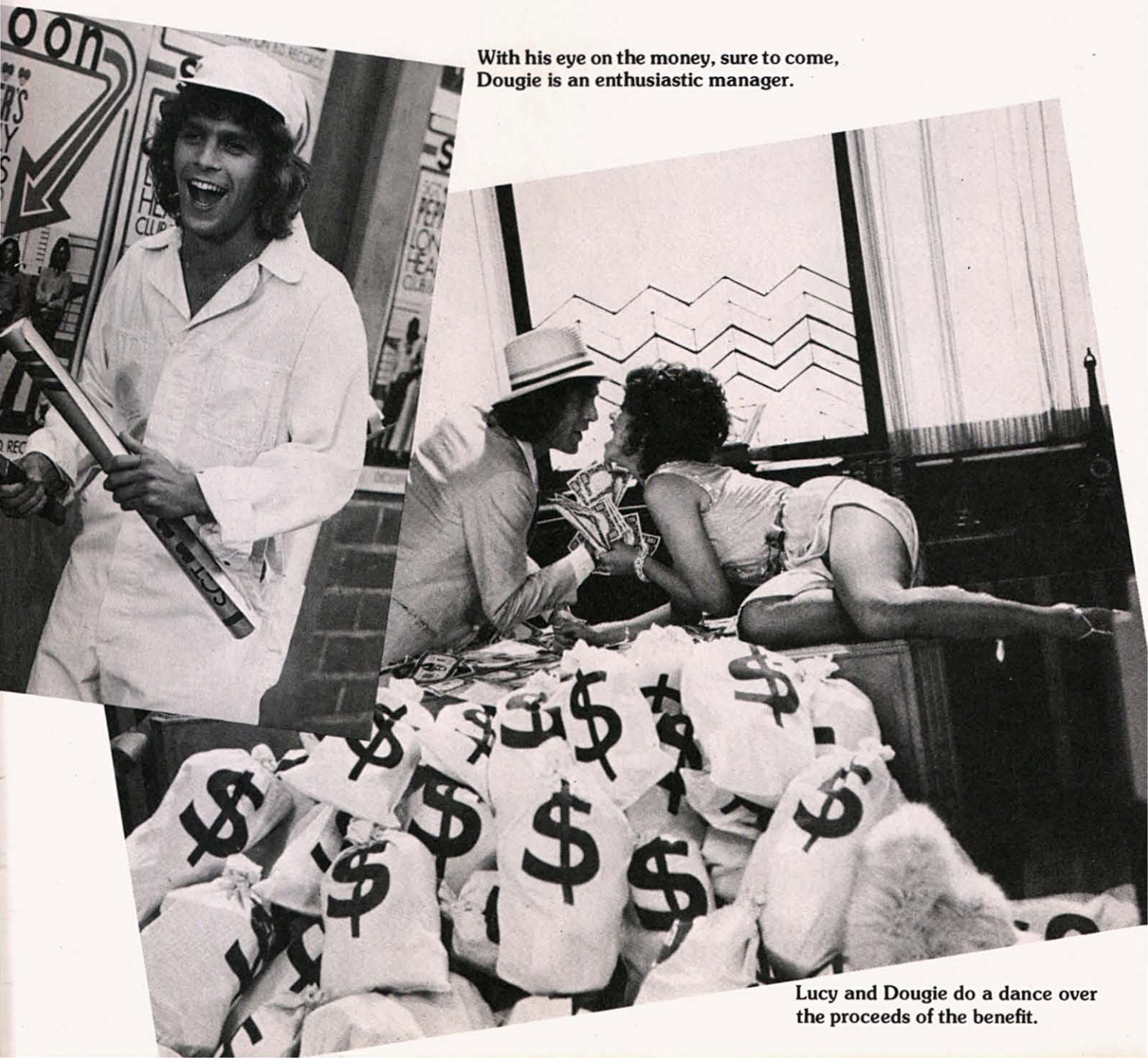
Paul Nicholas was featured in "Tommy" as the nasty Cousin Kevin. The success of the film version of the rock opera proved to its makers that an audience could be entertained in a novel way by a movie without dialogue. Get rid of the talking and let the songs and music carry the story line along. In "Sgt. Pepper's Lonely Hearts Club Band" we carried that concept even further by building a marvelous original story around a collection of songs by the Beatles. We knew it would work and Paul was destined to be part of this plan.

Many youngsters dream of stardom on the stage or on the music concert stage or in motion pictures, but

only a few make it. Even fewer are successful in all three, as is Paul. This native of Peterborough, England has managed to fuse record, stage and screen success into a very pleasing package. His hit single, "Heaven on the Seventh Floor", has brought him to the attention of an American audience on the heels of success with his other international hits, "Reggae Like it Used to Be", "Dancin' with the Captain" and "Grandma's Party". Paul began his career more than ten years ago with leading roles on the London stage: "Hair", "Jesus Christ Superstar" and "Grease".

We think Paul makes a perfect rascally rock 'n' roll band manager.

With his eye on the money, sure to come, Dougie is an enthusiastic manager.



Lucy and Dougie do a dance over the proceeds of the benefit.

Sandy Farina was the girl selected to play Strawberry Fields.



➤ Strawberry Fields Forever ➤

It was one of the widest talent searches in the history of recent movie-making. We had auditioned scores of attractive young actresses and many had already been screen tested for the coveted romantic lead role. At one point, we even announced an "open" casting call and the word was soon spread by several local rock music stations. More than 100 lovely strawberry blondes turned up the same day at our production headquarters. The requirements for the role were tough: the lady had to be a sensitive actress as well as an accomplished singer—and we insisted on somebody unknown!

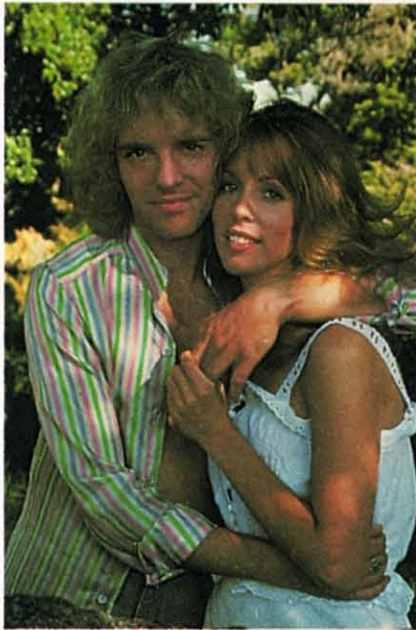
We were very lucky to find Sandy Farina. She proves to be a good actress on the screen and her sweet look of innocence with her strong vocal abilities make her a natural for the role of Strawberry Fields, the movie's heroine. Sandy's 23 and has been a singer since her days in the hometown school choir in New Jersey. She grew up singing folk and country tunes in

local coffee house clubs and has sung blues and rock with several popular New York City rock bands. This movie is her first big break and will find her the new kind of celebrity any up and coming performer seeks.

*"Living is easy with eyes closed.
Misunderstanding all you see
It's getting hard to be someone
but it all works out
It doesn't matter much to me.*

*Let me take you down, 'cause I'm
goin' to
Strawberry Fields
Nothing is real and nothing to get
hung about
Strawberry Fields forever."*

—John Lennon/Paul McCartney



Sandy Farina was picked over hundreds of girls to play Peter Frampton's co-star.



Strawberry loves to hear Billy sing and play his music.



The band has gone off to find success and Strawberry misses Billy.



Billy has been injured and is comforted by his sweetheart, Strawberry Fields.



"She's leaving home."



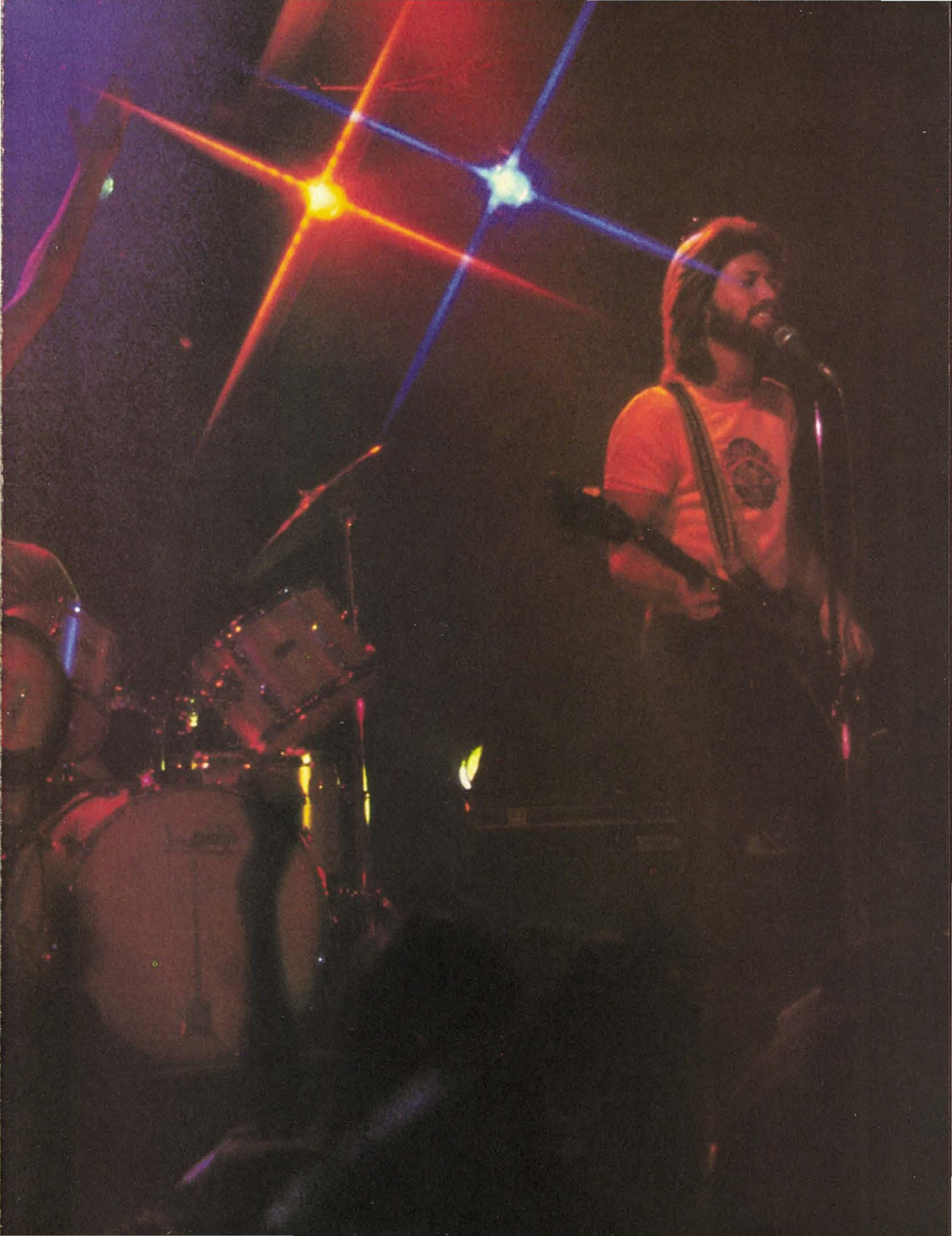
The Band are now Superstars, as Big Deal, Lucy and Dougie watch intently.

The Lonely Hearts Club Band has retrieved one of the stolen instruments.



Kidnapped from Heartland by the evil force of "Brute."





Rise To Stardom

Now in Los Angeles, record capitol of the world, the Lonely Hearts Club Band finds the success and acclaim of their dreams. Off in the recording studios, the band work on their songs as engineers spin dials and B. D. and Lucy watch intently. They can smell money in the air. There is no doubt about the talent of the boys: their songs have never been more infectious and the music becomes more captivating with each number.

Playing clubs and concerts, the group continues to grow more successful, their music more polished. They buy more elaborate equipment for their sound and fancier instruments to make the music on. They add back-up musicians to give them a richer and more textured sound. As their costumes become slicker and more elaborate, their act also becomes more detailed and sophisticated. The crowds are bigger and the applause is stronger. The boys play as they've never

played before! They trade off guitar riffs and engage in fancy stage choreography.

No longer simple boys from Heartland, the Lonely Hearts Club Band have become Superstars.

*"It's getting better all the time
I used to get mad at my school
The teachers who taught me
weren't cool
Holding me down, turning me round
round
Filling me up with
your rules
I've got to admit it's getting better
It's a little better all the time
I have to admit it's getting better
It's getting better since
you've been mine."*

...
—John Lennon/Paul McCartney



The band plays with a little help from their musician friend, Bernard Purdy.



The Band's club concerts grow more successful and their music more polished.





Billy Shears is now finding the stardom he dreamed of.

Mean Mr. Mustard

*"Mean Mr. Mustard sleeps in the park
Shaves in the dark trying to save paper
Sleeps in a hole in the road
Saving up to buy some clothes
Keeps a ten bob note up his nose.*

*Such a mean old man
Such a mean old man,*

*His sister Pam works in a shop
She never stops
She's a go-getter
Takes him out to look at the Queen
Only place that he's ever been
Always shouts out something obscene.*

*Such a dirty old man
Such a dirty old man."*

—John Lennon/Paul McCartney

transformed almost overnight into a village of honky-tonk shops, bars and arcades. Hookers on the streets. Drunks in the park. The City Hall is destined to be a gambling casino. Heartland, thanks to Mr. Mustard and the sinister forces behind him, has become just another Sin City.

Frankie Howerd is perhaps England's finest living comic although relatively unknown in the U.S. prior to "Sgt. Pepper's Lonely Hearts Club Band." Britain's fondness for the bumbling slack-faced comic is enormous. In stature he might be aptly termed Britain's Bob Hope, yet his comedy is too individualistic to bear comparison with any other performer.

The art of Frankie's comedy is taught in classes at the Royal Academy of Dramatic Arts and even Sir Laurence Olivier claims he learned almost everything he knows about comedy from watching Frankie's performances. He was the perfect choice to play the lecherous Mr. Mustard and he took to the part with such relish, you'd think he had written the role.

*"Keep one instrument for yourself
Deliver one to Dr. Maxwell Edison
Deliver one to Father Sun
Deliver one to Us
They will give us the power
to raise our army."*

—the message from the
Future Villains to Mr. Mustard.

While the Lonely Hearts Club Band is off in the big city enjoying their new-found success, there are sinister forces moving in on Heartland and the musical treasure it holds. Soon houses and other buildings in Heartland bear the signs of their downfall: Foreclosed by Mustard Real Estate. The town is

Heartland has become sin city.







Mr. Mustard has his schemes set for Heartland.



Frankie Howerd plays the lecherous and scheming Mr. Mustard.



**Mr. Mustard will see to it
that Heartland changes.**

Stealing the magical instruments.



☞ The Plot Thickens; Now Father Sun ☞

Mr. Mustard, the Lonely Hearts Club Band soon realizes, is only part of a fiendish syndicate scheming to eliminate all love and joy from the world while accumulating vast profits. Father Sun is part of this conspiracy, brainwashing all of America's youth into a brownshirt Army to serve the evil cause. In his Temple of Electronic Cosmology he uses the latest sophisticated electronic gadgetry and video wizardry to capture the minds of his young slaves. Although nothing but a runt himself, the power of this fascistic false guru is amazing. He must be stopped!

*"Because the world is round
it turns me on
Because the world is round
Ah.
Because the wind is high
it blows my mind
Because the wind is high
Ah.*

*Love is old, love is new
Love is all, love is you."*

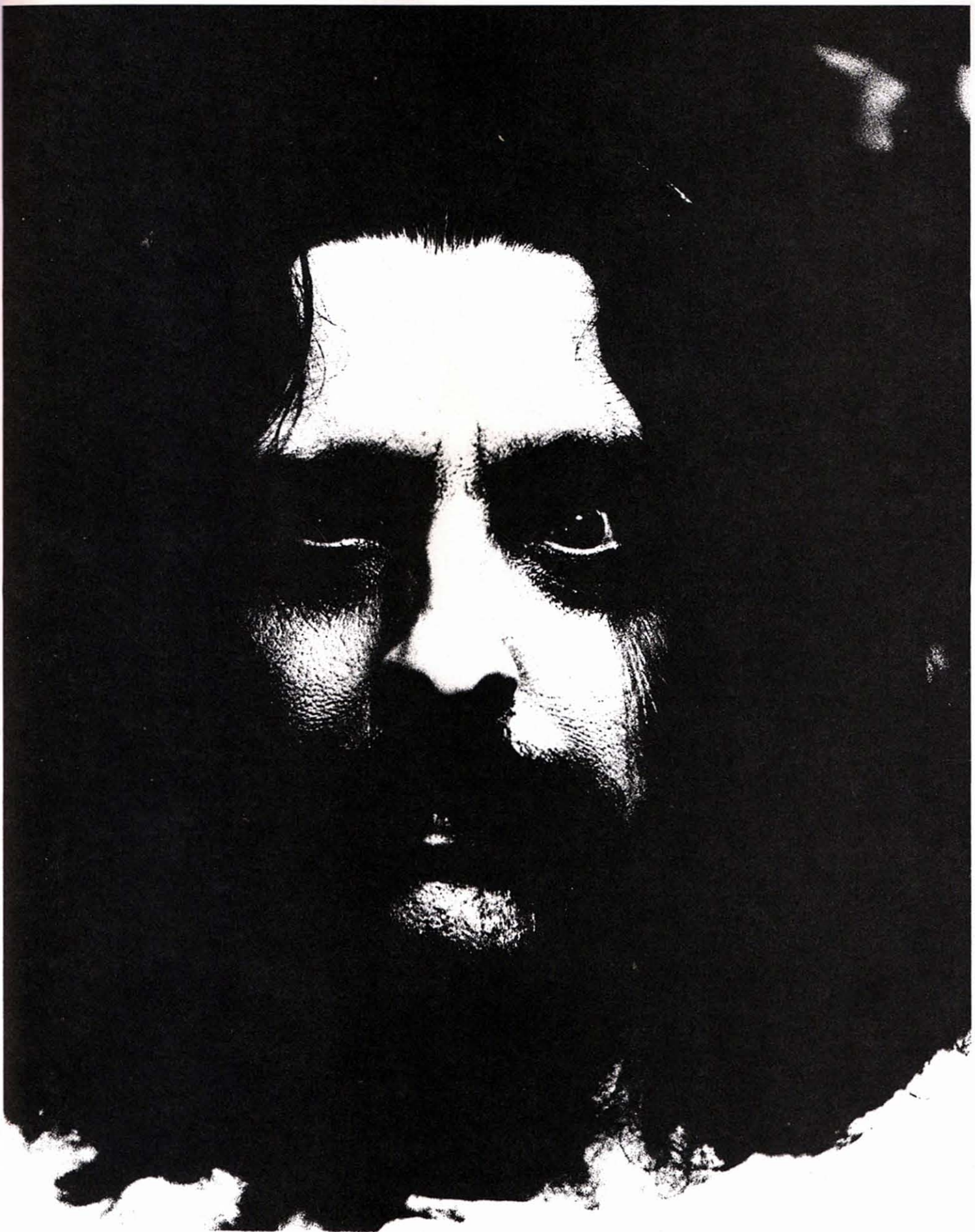
...

—John Lennon/Paul McCartney

A fascinating performer who once shocked and enraged the music world with his bizarre antics, Alice Cooper was born as Vince Furnier in Detroit in 1948 and he grew up in Phoenix, Arizona, an almost archetypal American teenager: track star, journalist and school clown. By the age of 18, Alice and his newly formed band had taken to sleeping in coffins, wearing strange makeup and chopping off dolls' heads, all in the name of rock 'n' roll. Alice Cooper became one of the world's most popular and spectacular entertainers.

Alice Cooper has sold over 14 million records in a brilliant career which has included the biggest selling single in history of Warner Bros. Records, "School's Out." His legendary 56-city "Billion Dollar Baby" tour grossed over \$5 million in sixty days. Alice doesn't make many guest appearances but we figure his role in "Sgt. Pepper's Lonely Hearts Club Band" will be remembered for a long time.





Alice Cooper as Father Sun.



In the temple of electronic cosmology, Father Sun uses video wizardry to brainwash the youth army.



America's Hottest New Comic Makes His Film Debut

Mr. Maxwell Edison is a zany, treacherous and totally demented villain. We gave Steve Martin the part because no one else could play it better. Crazy is the word that often describes Steve's performances and crazy is the word that would describe Maxwell.

*"Joan was quizzical
Studies pataphysical science in
the home
Late nights all alone with a
test tube
Oh, oh, oh, oh
Maxwell Edison
Majoring in medicine calls her
on the phone
'Can I take you to the pictures,
Jo-o-an?'
But as she's getting ready to go
A knock comes on the door
Bang! Bang! Maxwell's Silver Hammer
came down
Upon her head
Clang! Clang! Maxwell's Silver
Hammer made sure
That she was dead."*

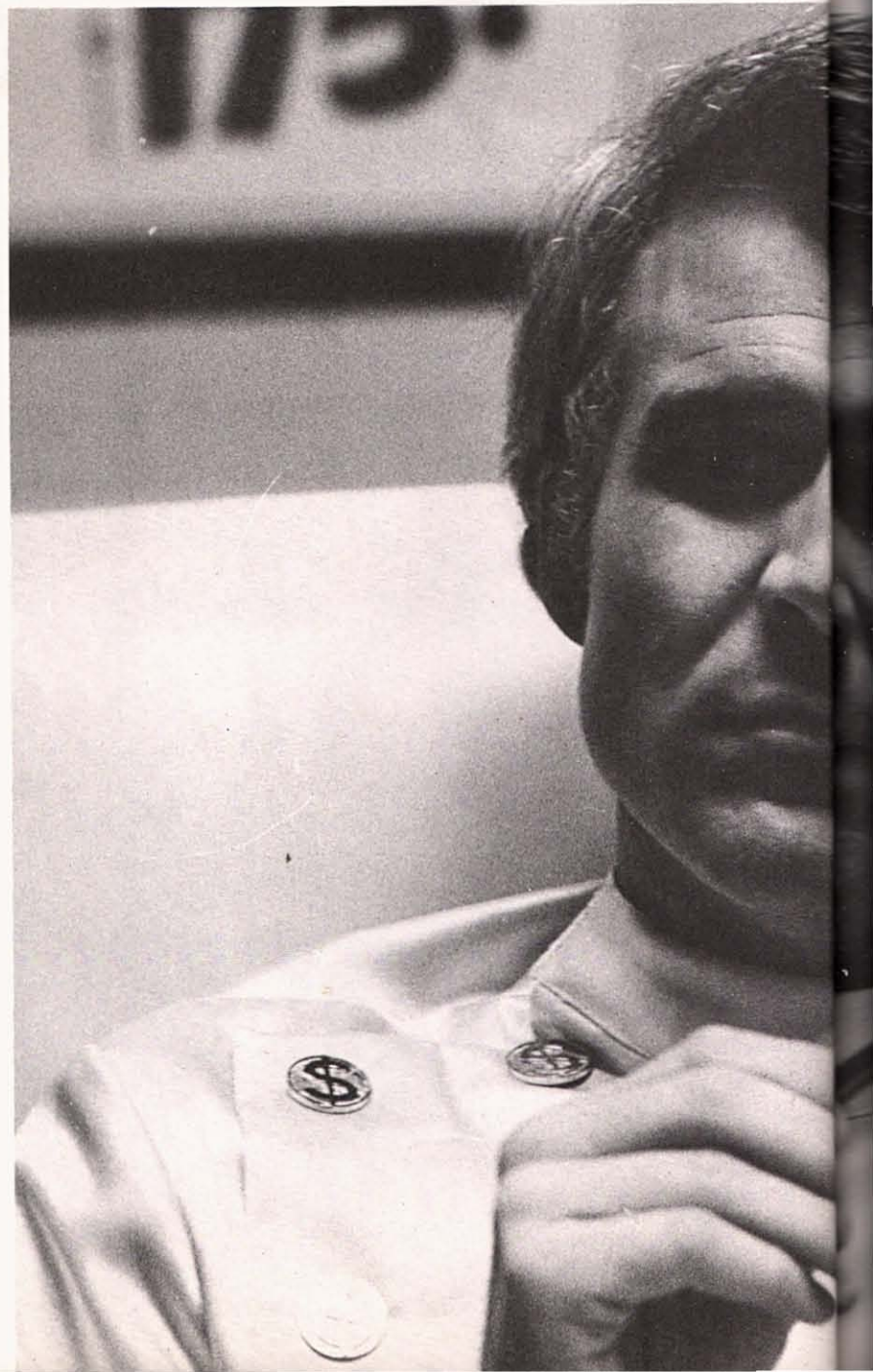
...
—John Lennon/Paul McCartney

As a kid from Orange County (south of L.A.) who grew up doing Red Skelton bits in grade school, Steve Martin got his show business start at Disneyland—right around the corner from the family home—selling phony noses, magic tricks and bunny ears. In what Steve calls his "writer period" he worked for the Smothers Brothers, Glen Campbell, Pat Paulsen and Sonny and Cher. He has molded his comic appearance around the reasoning that it's more effective to look straight as you act warped. He does not develop stock characters or make any attempt at being relevant. There is no ethnic rap. America's hottest comedy act, Steve Martin is a talent that almost defies description and we were delighted that his feature film debut would be in "Sgt. Pepper's Lonely Hearts Club Band."

Steve enjoyed playing Maxwell Edison. Imagine turning rotten old people into rotten young people. And with sacks and sacks of money. He would seem laughable but when Billy, Mark, Dave, Bob and Strawberry burst into his clinic-consulting room to retrieve Heartland's magic trumpet, they see how vicious Maxwell can be. Even his nurses are karate experts!



Steve Martin as the demented Dr. Maxwell Edison.

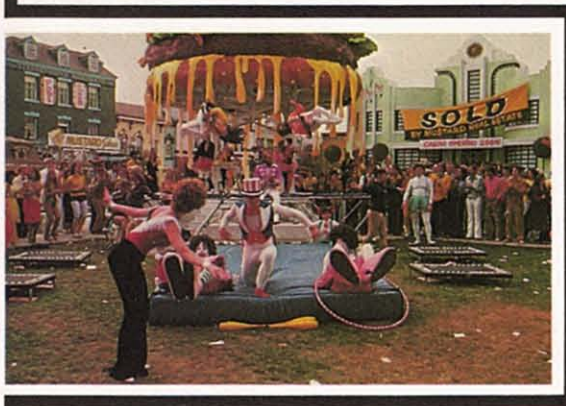




Steve Martin



The ballyhoo for the benefit — clowns, tumbling acrobats, a dancing horse, Mr. Kite dances with the L.H.C.B.



The guest stars for the benefit concert—Earth, Wind & Fire. The lead singer is Maurice White.

The Benefit Concert

*"For the benefit of Mr. Kite
There will be a show tonight
on trampoline
The Hendersons will all be there
Late of Pablo Fanques Fair—
what a scene!"*

...
—John Lennon/Paul McCartney

*"The band begins at ten to six
When Mr. K. performs his tricks
without a sound
And Mr. H. will demonstrate
Ten somersets he'll undertake
on solid ground
Having been some days in preparation
A splendid time is guaranteed for all."*

...
—John Lennon/Paul McCartney

Alerted by Strawberry of Heartland's corruption, Billy, Mark, Dave and Bob agree to stage a benefit concert in Heartland. It may not save the town but it will raise some money for a national search for the musical instruments. This momentous occasion will also bring hope to the depressed citizens of the unfortunate town.

The day of the Benefit is full of festivity as the Lonely Hearts Club Band, now rock superstars, return to their hometown. They bring with them dancers and acrobats, clowns and tumblers, even a dancing horse, as the whole town is swept into the excitement.

At the concert that night, Earth, Wind & Fire are the main attraction.

Earth, Wind & Fire took time out from a 70-city tour to join the filming of the Benefit sequence. Their first motion-picture appearance had been in "That's The Way of The World", the soundtrack of which still continues to be one of the group's biggest sellers. Their latest album, "All 'n All", had just shipped platinum on top of rave reviews.

Their rendition of "Got To Get You Into My Life" is the culmination of the Benefit sequence, a scene which took quite a few days to shoot. Dancers and acrobats were rehearsed carefully by Michael Schultz and Pat Birch. Extras were brought in to fill the town square for the scenes that were shot with as many as four cameras running simultaneously. Peter Frampton, the Bee Gees and George Burns proved themselves to be an agile dance team. During the evening sessions, the hot-air balloon often was tossed by the winds and took additional men to restrain it from breaking its moorings. But as Earth, Wind & Fire with their lead singer, Maurice White, took over the stage, the days of hard work were soon forgotten. Their song is one of the special highlights of "Sgt. Pepper's Lonely Hearts Club Band".



The guest stars for the benefit concert—Earth, Wind & Fire. The lead singer is Maurice White.



The Benefit Concert



Peter, Barry and Robin wait for Maurice to ready the balloon for the chase.

Future Villains

The final battle to save Heartland and the world takes place in the War Room, where the Army of the Future Villains has been assembled. Their slogan is: "We Hate Love, We Hate Joy, We Love Money", and there is no end to their treachery. Mr. Mustard, Father Sun and Dr. Maxwell Edison are all part of this same plot to defile the world. The Lonely Hearts Club Band must foil their evil plan before it is too late.

*"Here come old flat top
He come grooving up slowly
He got Joo Joo eyeball
He one holy roller
He got hair down to his knee
Got to be a joker, he just do what he please
He wear no shoeshine
He got toe jam football
He got monkey finger
He shoot Coca-Cola
He say I know you, you know me
One thing I can tell you is you got to be free
Come together, right now, over me."*

...
—John Lennon/Paul McCartney

We chose Aerosmith, a group famous for their raw energy and driving sound to portray the sinister leaders

of the plot. Brian Eatwell's set is a perfect symbol of unchecked greed and Aerosmith (Steve Tyler, Joe Perry, Brad Whitford, Joe Kramer and Tom Hamilton) romp over the huge stacks of dollars with fiendish enthusiasm.

"Draw The Line", the group's fifth consecutive platinum album, had just been recently released with sales of over one million copies and seemed destined for the same successful status as their previous, "Toys In The Attic", which topped sales of three million copies. Aerosmith was also halfway through a massive nationwide tour of major music arenas when they leaped abruptly into their first film venture.

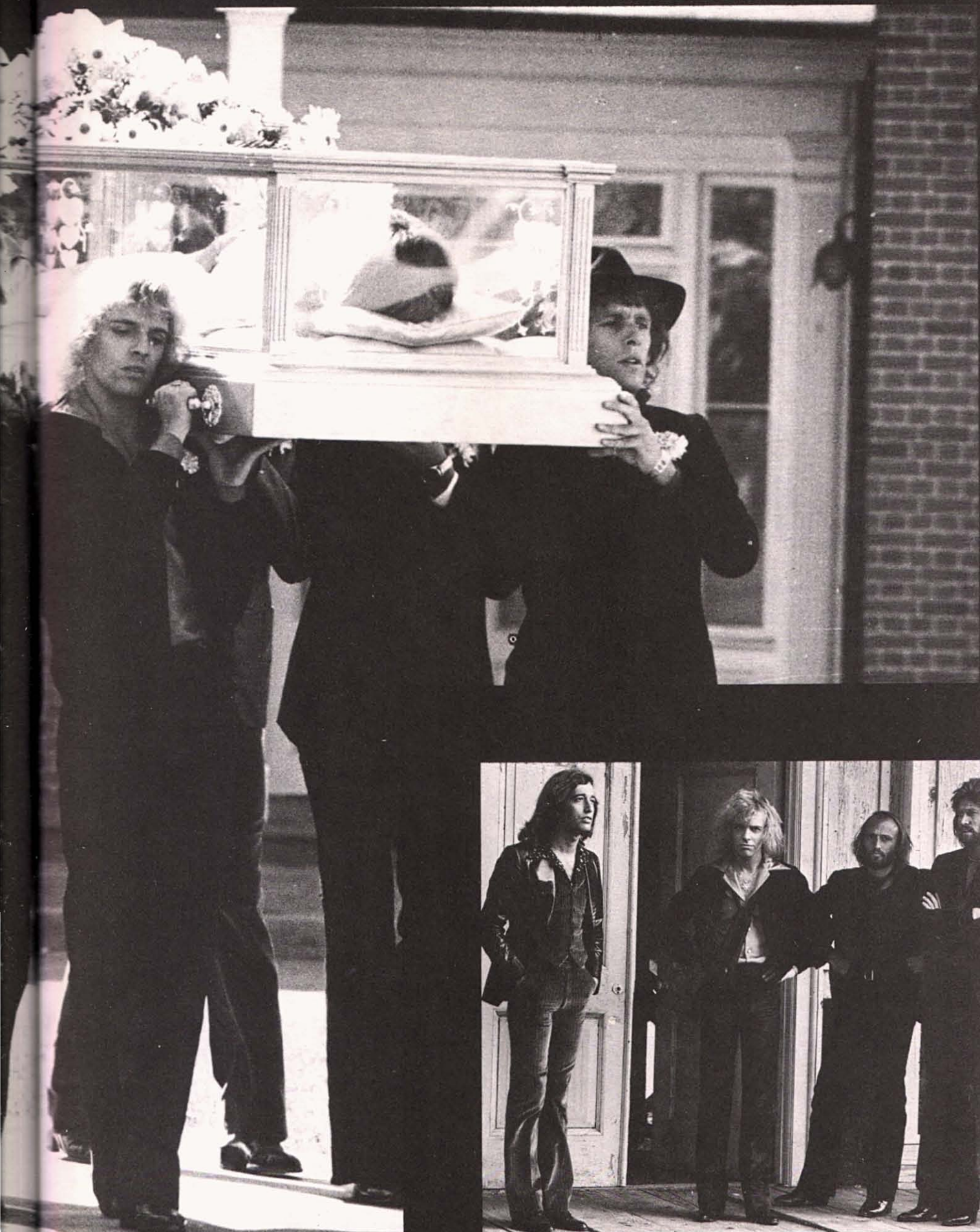
Michael Schultz's positioning of cameras around the giant set gives the scene an unusual dramatic perspective and sets the scene for the ultimate battle between the Lonely Hearts Club Band and the diabolical Future Villains. In the end Billy, Mark, Dave and Bob prove the winners. The conspiracy has been stopped but not without a sacrifice: Strawberry Fields is dead!

*"Hold you in his armchair you can feel his disease
Come together, right now, over me."*

—John Lennon/Paul McCartney







Aerosmith, as the "Future Villains". Steve Tyler is the lead singer for the group.



The battle between the L.H.C.B. and the "Future Villains".



Strawberry is dead!



The funeral for Strawberry. Heartland is saddened and Billy grieves for Strawberry.





Coverage of the funeral for Strawberry. The band is grief stricken. Billy decides to kill himself and jumps from the roof.

☞ Sgt. Pepper Comes Back ☞

The sun is high in the sky in the town of Heartland. Gusty winds stir the historic weather vane atop the Heartland City Hall, and suddenly the vane begins to spin. In a flash, the weather vane becomes the original Sgt. Pepper—now rock star Billy Preston—come back to life! Just as he is not about to let his grandson, Billy Shears, kill himself, he also has come back to set things right again in Heartland, to end the pain, the sorrow and the fear that has deeply affected the Lonely Hearts Club Band and all of the good people of Heartland. Once again Sgt. Pepper's music brings joy and magic back to Heartland.

And Strawberry Fields is reunited with Billy Shears.

...
"Get back, get back, get back
to where you once belonged.
Get back, get back, get back
to where you once belonged."
...

—John Lennon/Paul McCartney

Billy Preston, making his special appearance as Sgt. Pepper, is indeed "getting back". It was Billy who played piano with the Beatles on the original hit single before he recorded two top-selling albums on the Apple label. Flying high over Heartland, lasers flashing from his fingertips, Billy is dazzling as he turns a group of humble Heartlanders into the most impressive array of superstars ever seen together on film.





Billy Preston as Sgt. Pepper come back.



Billy and Strawberry reunited.



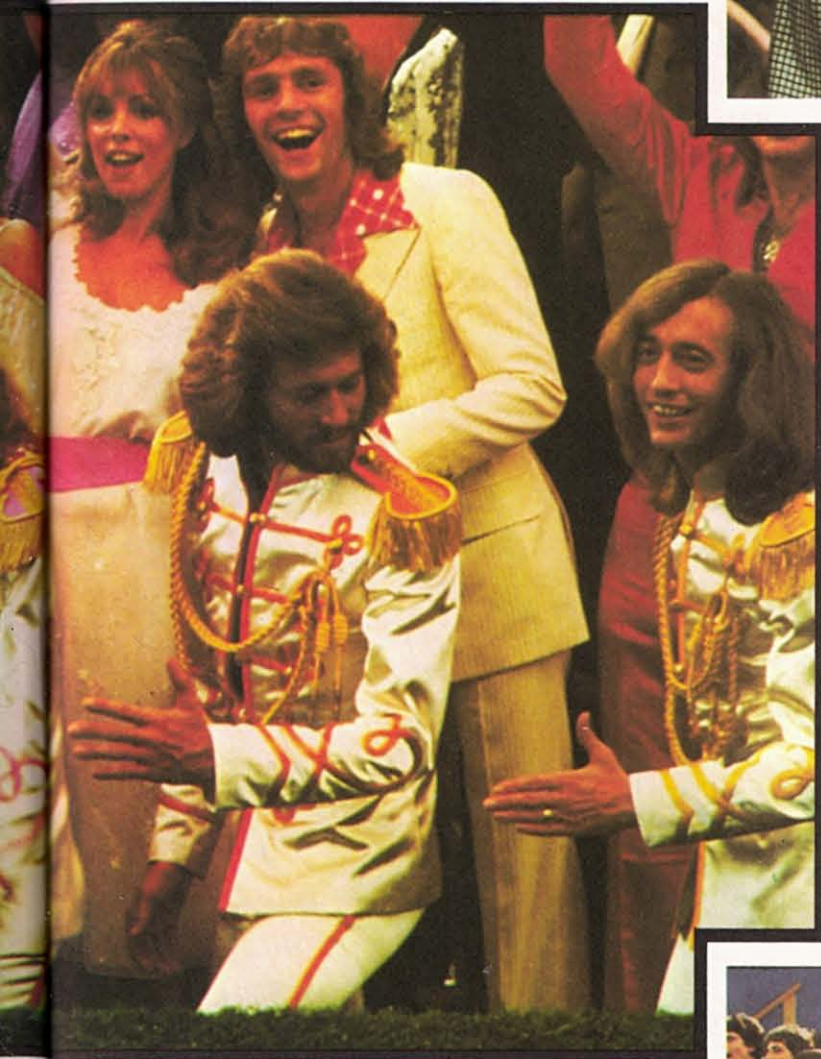
George Martin, Dee Anthony, Michael Schultz, Pat Birch, Robert Stigwood (with scarf) watch the filming of the finale.



Tina Turner



Music Director George Martin guiding the finale chorus.



The finale chorus



Carol Channing, Tina Turner and Robert Klein are just a few of the celebs in the chorus.

Finale

A very good show deserves a finale. We decided that for the ending of "Sgt. Pepper's Lonely Hearts Club Band" we should create a moment of spectacular movie magic and have Peter Frampton and the Bee Gees and all the other stars of the movie joined by the collective stardom of scores of famed recording artists and musical performers in a chorus singing the famous lyrics, "We're Sgt. Pepper's Lonely Hearts Club Band . . .".

December 16 was the day chosen for the filming of this climactic moment. Formal invitations were engraved and mailed to our guests many weeks in advance of the event. The guests were treated royally—first class transportation to Los Angeles from wherever they happened to be, limousines, luxurious hotels, the finest champagne and food—nothing but the best.

When the day finally arrived, we were overwhelmed at the large response and we knew that something very special was about to happen. As the director, Michael Schultz, put all the participants in their

places on the massive set, a facsimile of the famous "Sgt. Pepper" album cover began to appear.

Peter, Barry, Robin and Maurice donned their bright satin band uniforms and took their places at the head of this VIP choir. George Burns was greeted by a standing ovation from the illustrious group, and we were under way. Our choreographer, Pat Birch, gave the ensemble some last-minute coaching for the march in-place and the high vaudevillian flourish. George Martin explained the key changes and the chorus variations. Then as the cameras rolled, the group sang the finale song, swinging and waving in chorus.

The revelry that night spilled over into three adjacent sound stages with strolling violinists, a disco dance floor, lavishly catered dinner and a garden room with private tents for each of the stars. It was a party that continued well into the wee hours of the next morning. It was a special day in the making of "Sgt. Pepper", and we were glad to have been joined by so many others in a moment of celebration.

Robert Stigwood and Dee Anthony cordially invite

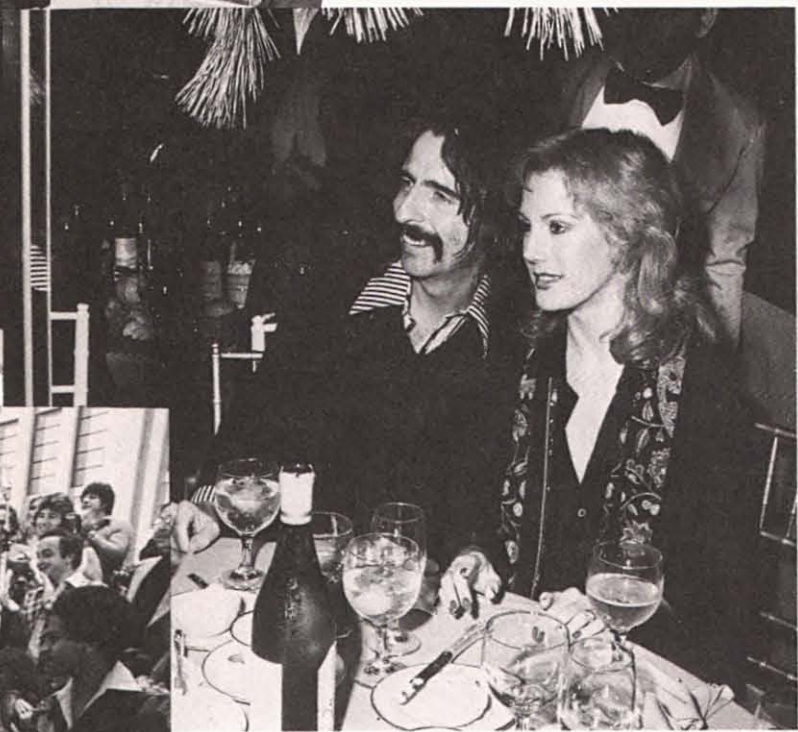
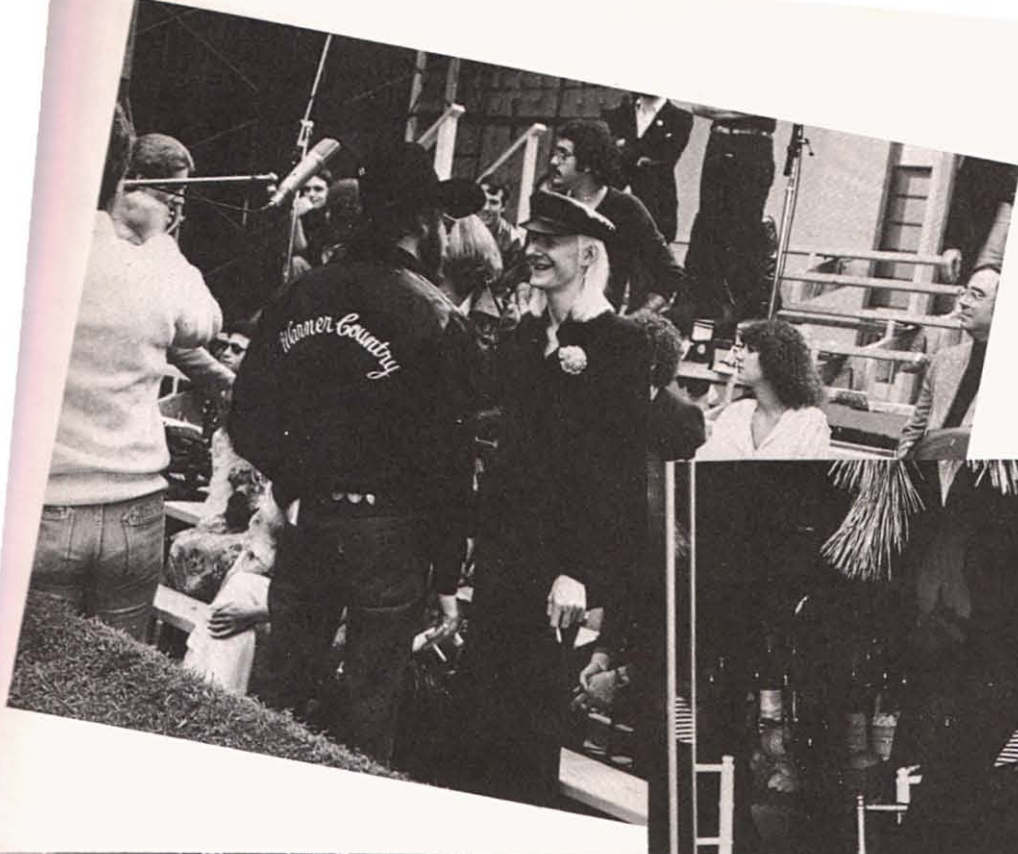
to join



*in a day of musical celebration and to take part in
"The Grand Finale" sequence of the film.*

*We will be honored by your presence at Heartland, U.S.A.
in Los Angeles between 10 a.m. and 6 p.m. on Friday, December 16th
and at the Gala Dinner that evening at a location to be announced.*

R.S.V.P 464-7364



Alice Cooper and wife Cheryl are guests at the party following the finale filming.



George Burns receives a standing ovation from the finale chorus.



George Martin directs the chorus.

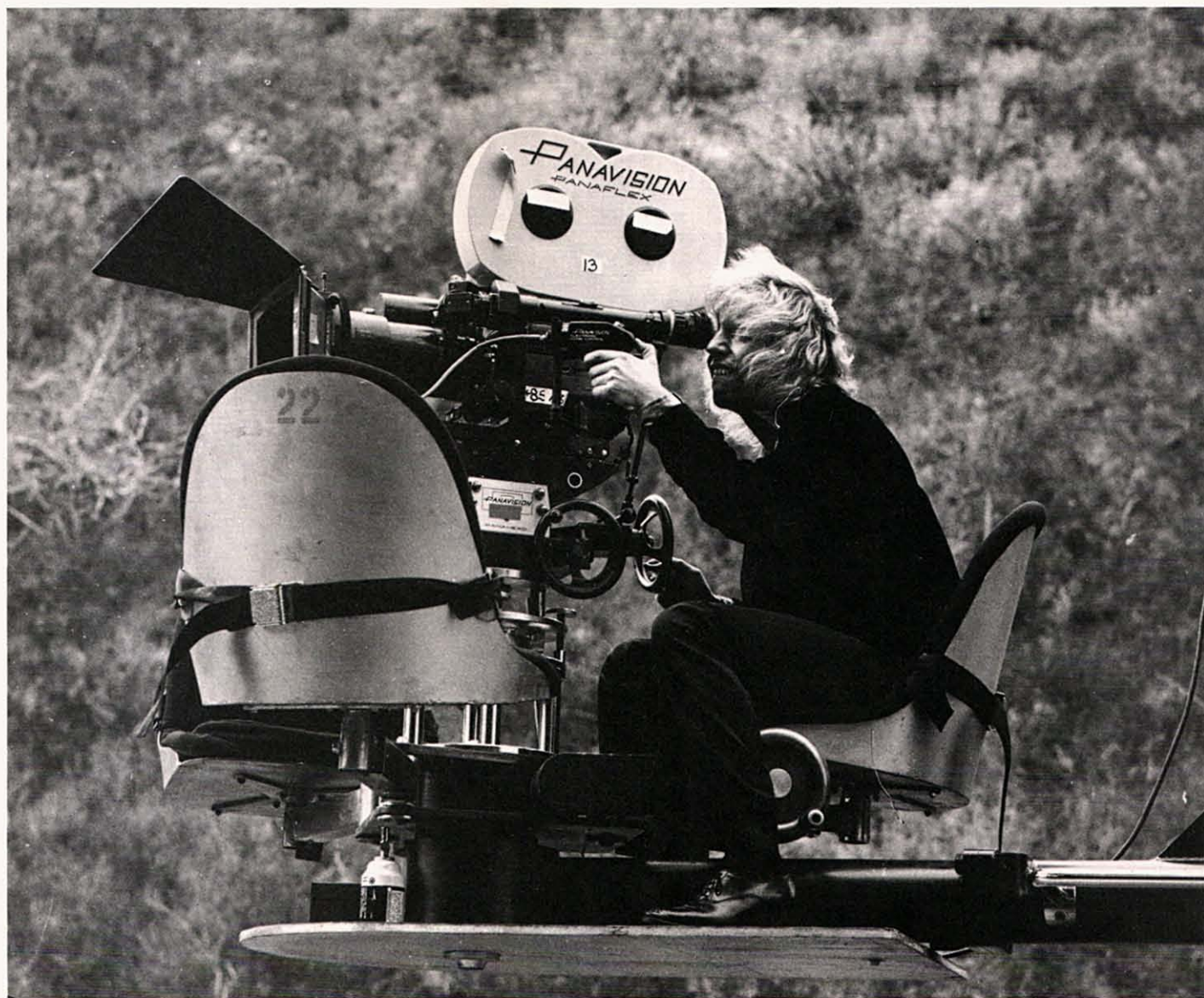
Behind The Scenes

*"We're Sgt. Pepper's Lonely Hearts
Club Band
We hope you have enjoyed the show . . ."*

—John Lennon/Paul McCartney

We hope everyone enjoys the show as much as we enjoyed making it. We began filming in October, 1977, and the production was completed just after the start of the new year. We had shot hundreds of thousands of feet of film which would be edited into the final picture. Always patient through take after take, Peter Frampton and the Bee Gees had proved adept in their quick adaptation to the special

rigors and often long hours of filmmaking. We had heard great music in the making. We had seen parades in the street, exciting concerts, thrilling battles and daring balloon chases. For months, the music and excitement ran through the air. Then it was over. "Sgt. Pepper's Lonely Hearts Club Band" was committed to film, later to be enjoyed by an audience that would span the generations and the globe.



Peter Frampton, a real camera bug, learned a lot about film making during the production of SGT. PEPPER.

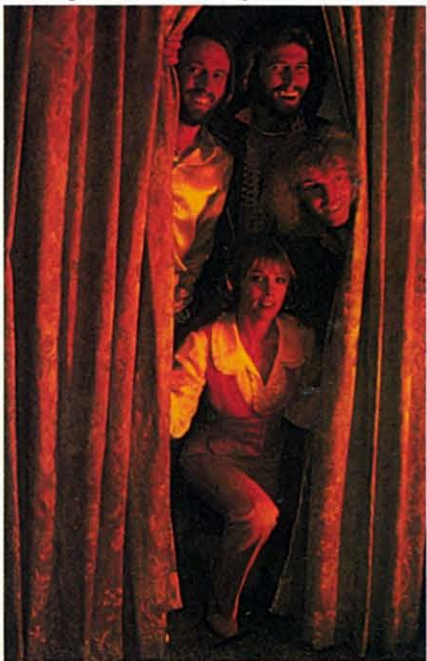
Dianne Steinberg, Peter Frampton, Barry Gibb and Robin Gibb



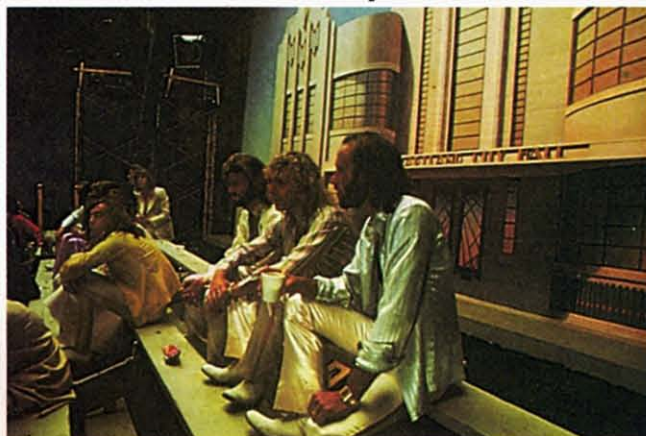
Hundreds of extras and gymnasts were brought in for the filming of the benefit scene.



Maurice Gibb, Barry Gibb, Peter Frampton and Sandy Farina.



Filming on location proved a lot of fun for The Bee Gees and Peter Frampton.



Filming of the scenes with the oversized limousine.



The Bee Gees found that film making takes a lot of stamina.





Peter Frampton, Barry Gibb and Robin Gibb take a moment to relax between shots.

Clowning for the camera: Maurice Gibb, Peter Frampton, Donald Pleasence, Robin Gibb and Barry Gibb.



Paul Nicholas takes time for a visit off-camera with comedian George Burns.



☞ The Director ☞

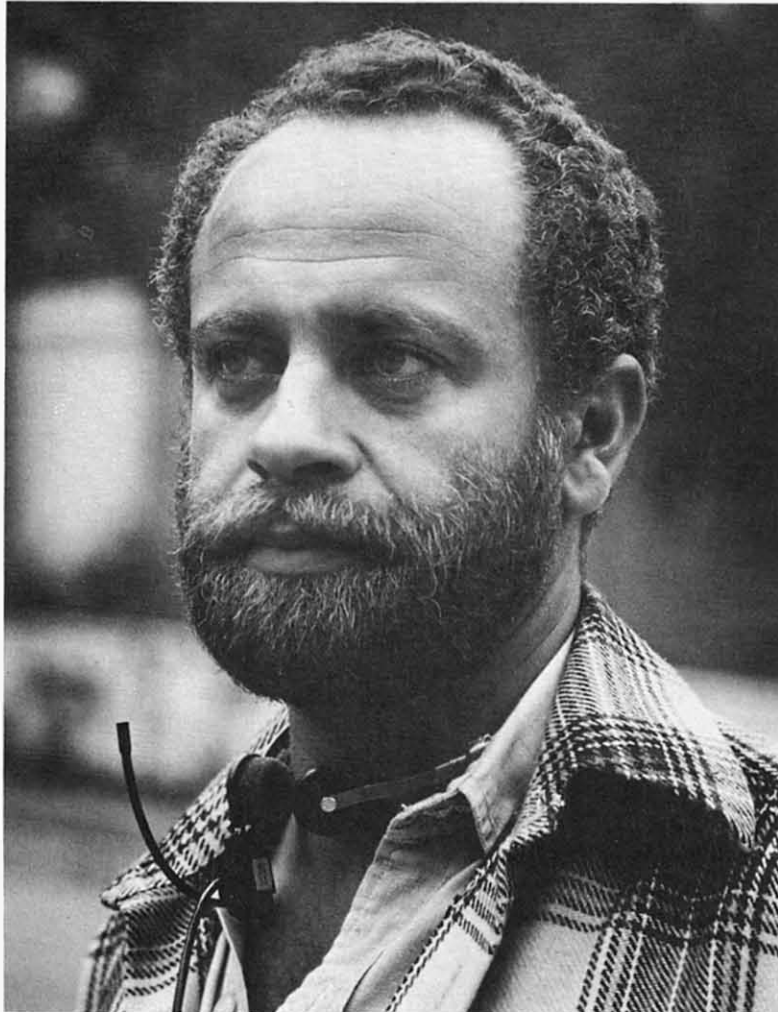
During the weeks of filming, Michael Schultz often appeared as the calm at the center of the storm. With the large numbers of extras, multi-camera setups, complex machinery and the pressure of production deadlines, Michael was always in control of each and every element.

Michael, who has two other recent hits with “Car Wash” and “Which Way Is Up?”, is the kind of director who looks for challenges in his material and with “Sgt. Pepper”, there were many. For those who supposed that the movie would be a straightaway illustration of a collection of Beatles tunes, Schultz often explained that much of it was indeed the opposite. There are many points in the movie when what is shown on the screen is actually quite the opposite of what the lyric suggests. The music was the inspiration, but with a movie, it is ultimately the images that tell the story.

There were other problems as well for Michael Schultz, a veteran of theatre and television as well (“To

Be Young, Gifted and Black”) and not a small problem was directing those who, although entertainers, had not previously handled screen work. In this new camp: Peter Frampton, the Bee Gees, Dianne Steinberg, Sandy Farina and Steve Martin. There was a transition period during which these performers took some time to get into the structure of filmmaking. Like getting used to not moving around so much so the camera, and ultimately the eyes of the audience, have a chance to lock in. And getting used to the necessary retakes of scenes. And the endless waiting periods as the camera crew moved to a new scene or setup.

Michael proved to be a man of infinite patience and in the end even the most hesitant of newcomers seemed like old pros. They began to flow naturally just like the music, and that shows in the final result—the movie.



Schultz, the Director.



Schultz goes over a scene with George Burns.

Choreography

Dance and movement were such an important part of the action of "Sgt. Pepper's Lonely Hearts Club Band" that we decided to bring in another true professional, someone who could work with Schultz as all the many pieces would come together.

Pat Birch received a Tony Award nomination for her musical staging of the original Broadway production of "Grease", the hit '50's musical, and reprised these duties on the motion picture version of the show.

Starting with her early days as a lead dancer with the Martha Graham Company, Pat's experience in theatre and film is extensive. She received Tony nominations for her work on "Pacific Overtures" and "A Little Night Music" (a show she also choreographed in the movie version with Elizabeth Taylor).

Pat proved to be an invaluable addition to our team in the making of "Sgt. Pepper's Lonely Hearts Club Band". Her original choreography stands out as one of the major exciting elements of the film.



Pat Birch at work.

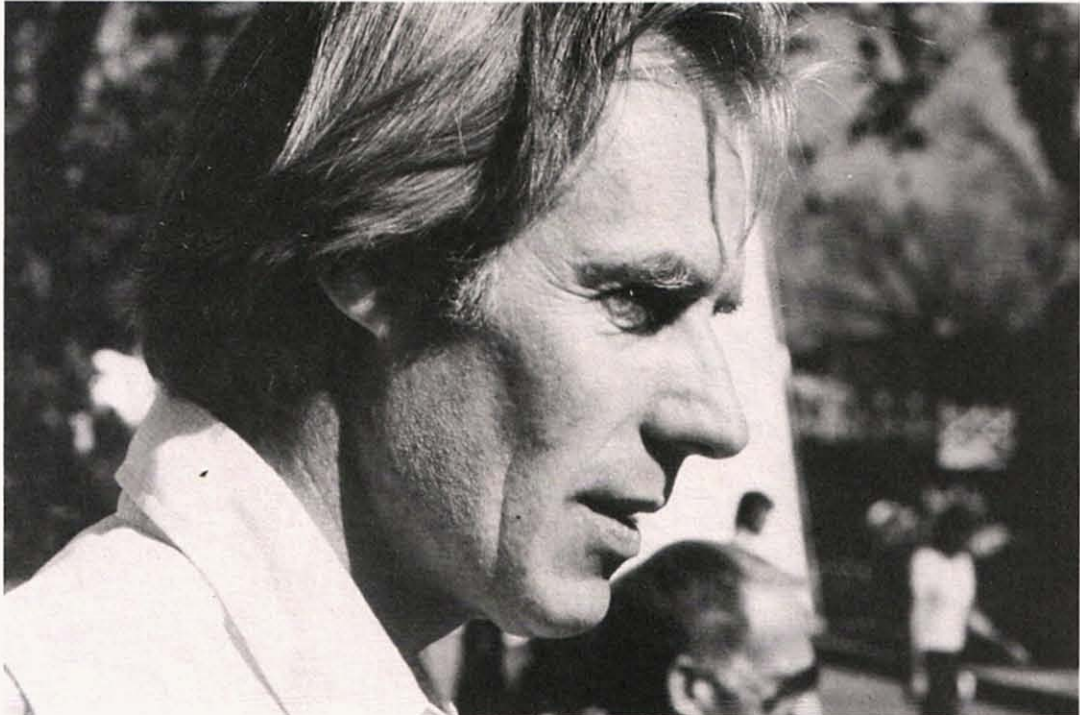
➤ The Music And George Martin ➤

Often dubbed “the fifth Beatle”, there is no one who better understands the Beatles’ music than George Martin and there was never any doubt but that he would be the musical director for the movie. From the moment George had first heard their demo record, he knew that the Beatles’ unique blend of humor, vision, poetic lyrics and musical invention spelled success. In 1962 Martin signed the Beatles to EMI, a decision that launched them into their remarkable career. Their “Liverpool sound” was carried around the world and, in many ways, revolutionized the music industry. Martin then produced almost every Beatles record and album until the group disbanded. George went on to produce many more million-selling albums by artists such as America, Jeff Beck and Jimmy Webb.

George’s participation in the film assured John Lennon, Paul McCartney and George Harrison that the material would be treated with all the respect and

significance it commands. He worked for more than a year, building poignancy into the vocals, arranging the keyboards, selecting the percussion, adding the synthesizers and laying down the guitar tracks. Recording technology had advanced by leaps and bounds in the ten years since George had produced the original “Sgt. Pepper” album, and he was able to utilize many new recording techniques in producing the soundtrack for the film.

Peter Frampton, the Bee Gees and the many other stars of the movie worked long hours with George in Los Angeles at Cherokee Studios and in New York at The Record Plant. Out of these sessions, long hours of recording and mixing, came the finished soundtrack. Working with a man of George’s stature and experience was a rare and valued opportunity for all of us and his genius is clearly reflected in the “Sgt. Pepper” soundtrack.



George Martin, the movie’s Musical Director.



Peter Frampton and The Bee Gees spent endless hours in the recording studio laying down all the tracks necessary for the movie.





About The Authors



ROBERT STIGWOOD

Producer

In the past few years, Robert Stigwood has become one of the most influential figures in show business and heads a group of companies that encompass theatre, films, television, recordings, personal management, concert tours and music publishing.

Born in Adelaide, Australia in 1934 and educated at Sacred Heart College, Robert Stigwood began his career as a copywriter for a local advertising agency and then, at 21, left his home on a ship bound for England. A series of first jobs led to his opening a London theatrical agency. He began casting commercials for television and soon was producing records for many of his clients. In time, he became the first independent record producer in Great Britain.

During the middle 1960's, Stigwood joined forces for a while with Brian Epstein, the manager of the Beatles, to become co-manager of NEMS Enterprises. After Epstein's death, Stigwood went on to form his own company and launched the careers of, among others, the Bee Gees and Cream.

Moving into the world of theatre in 1968, Robert chose for his first venture the American rock musical, "Hair", a great success which ran for more than five years on London's West End. He followed with highly successful productions of "Jesus Christ Superstar", "Pippin" and "Oh Calcutta".

Robert then entered into film production and produced the motion picture version of "Jesus Christ Superstar" in association with the film's director, Norman Jewison. The Stigwood film production of "Tommy", directed by Ken Russell and starring Ann-Margret and Roger Daltrey was one of 1975's most popular films and marked the first truly successful merger of rock music and film to tell a story.

RSO Records, which Stigwood founded in 1973, records the music of the Bee Gees, Eric Clapton, Yvonne Elliman, Paul Nicholas, Player and Andy Gibb, as well as the many other new artists Robert continually adds to the successful label. In addition, the RSO label releases all motion picture soundtrack albums of Stigwood productions.

Stigwood's most recent dazzler with John Travolta, "Saturday Night Fever", has proved to be one of the biggest all-time money makers in movie history. "Grease"—which he produced in association with Allan Carr and again starring Travolta—is yet another winner. Now, "Sgt. Pepper's Lonely Hearts Club Band".

There are many more Stigwood projects in the works: a stage project titled "Evita" and based on the life of Eva Peron, expansion into television films and series, a motion picture based on the extraordinary life of Uri Geller, and a new film starring John Travolta and Lily Tomlin called "Moment By Moment".



Robert Stigwood (left) discussing a scene with Dee Anthony.

In recent years the entertainment world at large has come to recognize the talents of a man known in the music industry as a manager's manager. Dee Anthony has, in over twenty-six years in show business, developed the careers of great pop and rock performers from both the United States and Europe. His personal warmth, artistic conviction and professional versatility have made him one of the most successful personal managers in entertainment today.

Today Dee Anthony is best known as Peter Frampton's manager. Their relationship goes back eight years when Anthony brought Humble Pie to the United States. The group disbanded in 1971 and Peter went out on his own. Together Anthony and Frampton weathered five years of artistic growth and countless personal appearances. In 1976 they met with astounding success. The double album, "Frampton Comes Alive", broke record-selling history in that year and has, to date, sold over fourteen million copies.

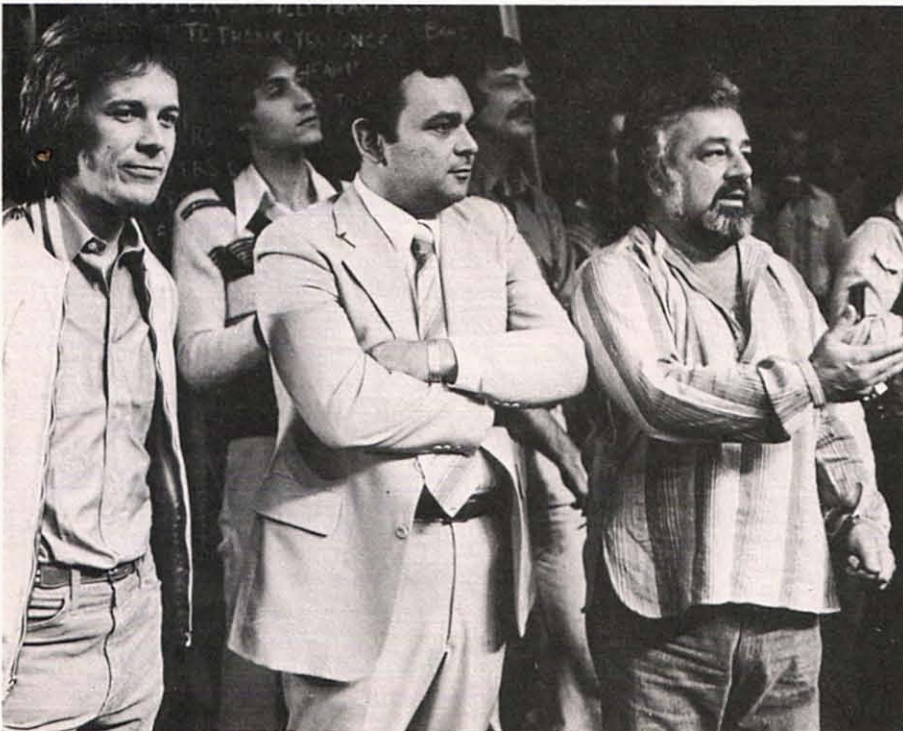
Anthony began his career as a manager working weekends with a young singer and neighborhood friend, Jerry Vale. The first artist he signed was Tony Bennett, whom he managed over ten years. During that time he learned everything from stage management, press, promotion and agency relationships, to contract negotiations. He learned to build the self-confidence of his artists and to refine their showmanship while he simultaneously attended to their business

affairs—assuring their freedom and their survival. In short, he perfected the art of good management.

In the mid-60's, at the same time Robert Stigwood was launching the Bee Gees and Cream, Dee also sensed a great change in the music business. He became involved in the British wave of rock 'n' roll by assuming the American management for King Crimson, Jethro Tull, Traffic, Ten Years After and many others. He built a formidable reputation with these artists, monitoring every aspect of their performance and won the respect and friendship of everyone tied to his acts from record company presidents to concert promoters. "He relates to how an artist handles himself on stage", says promoter Bill Graham.

By 1968, Dee and his brother, Bill Anthony, had founded their own exclusive personal management company, Bandana Enterprises. With the success of such clients as the J. Geils Band, Humble Pie, Steve Marriott, Joe Cocker and Emerson Lake and Palmer, Bandana expanded into the realms of publishing, merchandising, and management consultation. Currently, the company's clients include Peter Frampton, Gary Wright, Peter Allen and the brilliant young guitarist, Al Di Meola.

For two consecutive years ('76 and '77) Anthony was awarded the "Billboard Manager of the Year" award and was recently voted "Manager of the Year" by the readers of Performance Magazine.

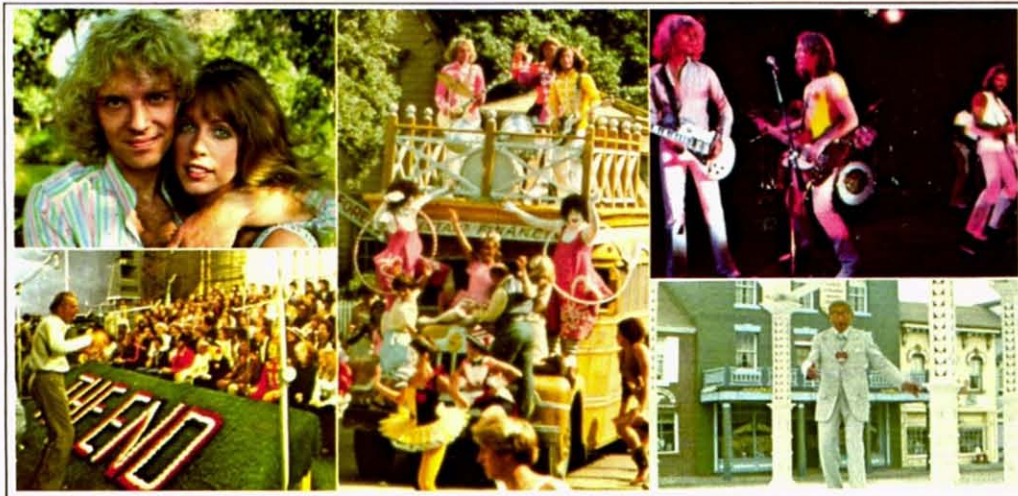


RSO Movie Music Chief, Bill Oakes, Production Vice-President Roger Rothstein and Executive Producer Dee Anthony during the filming of "SGT. PEPPER".

SGT. PEPPER'S LONELY HEARTS CLUB BAND

EXPLODES ONTO THE SCREEN TODAY WITH THE MOST AWESOME
COLLECTION OF MUSICAL SUPERSTARS EVER
GATHERED IN ONE PLACE AT ONE TIME.

In these pages, Robert Stigwood, who, in association with
Dee Anthony, brought you SGT. PEPPER'S LONELY HEARTS
CLUB BAND, tells the story behind Heartland—with insights and
remembrances from the birth of the original idea to the filming
and release of the \$12,000,000 movie event of our time.



A ROBERT STIGWOOD PRODUCTION
IN ASSOCIATION WITH DEE ANTHONY

OF

A FILM BY MICHAEL SCHULTZ

PETER FRAMPTON
THE BEE GEES

SGT. PEPPER'S LONELY HEARTS CLUB BAND

Starring

FRANKIE HOWERD • PAUL NICHOLAS
DONALD PLEASENCE

introducing

SANDY FARINA as Strawberry Fields • DIANNE STEINBERG as Lucy
and STEVE MARTIN as Dr. Maxwell Edison

Special Guest Stars

AEROSMITH • ALICE COOPER • EARTH, WIND & FIRE • BILLY PRESTON

and GEORGE BURNS as Mr. Kite

Music and Lyrics by JOHN LENNON and PAUL McCARTNEY

"Here Comes The Sun" by GEORGE HARRISON

Director of Photography OWEN ROEMAN ASC • Associate Producer BILL OAKES

Executive in Charge of Production ROGER M. ROTHSTEIN

Choreography by PATRICIA BIRCH

Music Arranged and Directed by GEORGE MARTIN

Written by HENRY EDWARDS

Story by HENRY EDWARDS and ROBERT STIGWOOD

Executive Producer DEE ANTHONY

Produced by ROBERT STIGWOOD • Directed by MICHAEL SCHULTZ

**NOW IN PAPERBACK! Have you read the full-length novel
SGT. PEPPER'S LONELY HEARTS CLUB BAND?**